VOL. X., No. 4 DECEMBER, 1910

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HANDICRAFT NUMBER

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The School Arts Book

AN ILLUSTRATED MONTHLY MAGAZINE *for* THOSE INTERESTED IN DRAWING *and the* ALLIED ARTS

HENRY TURNER BAILEY
EDITOR

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CONTENTS

The Spirit of Handicraft — Luther W. Turner
Two Centuries of Industrial Art in America — Florence N. Levy
Educational Modeling — Howard Freemont Stratton
Worsted Work for Primary Children — Hattie L. Gaillard
My Work Book — Royal B. Farnum
The Sofa Cushion — Fred H. Daniels
How to Make a Teaspoon — Augustus F. Rose : A. E. Erichsen
Annotated Lessons, December, with Illustrations
Helpful Reference Material
The Workshop — Paper Construction — Anna J. Lamphier
Book Shelf — Frank P. Lane
A Knotted Bag — Nellie M. Pairpoint
The Exhibit
Editorial: Correspondence — The Arts Library — Art-Craft Index
School Arts Guild — Professional Notes

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A MERRY CHRISTMAS TO THE DISCERNING!

There is nothing better for a man than that he should make his soul enjoy excellence in his labor. This also I saw, that it is from the hand of God.—[Ecclesiastes.]

The cartouche of the god Ptah

Patron of all handicraftsmen

BULLETIN

That perplexing topic, Model and Object Drawing, will be the chief subject in the January number. Among the contributors will be such successful teachers as

Dr. James P. Haney of New York

Miss Fanny J. Kendall of Ottawa, Ill.

Miss Charlotte Reed, Marshaltown, Ia.

Miss Martha J. Potter, New Haven, Conn.

Mr. Frederick Whitney, Salem, Mass.

❖

The Frontispiece will be a reproduction in full color of a little artist at work, by Ernest Fosberg, in the Albright Gallery, Buffalo.

FROM "THE BIBLE STORY"

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THE THREE WISE MEN

The School Arts Book

Vol. X DECEMBER, 1910 No. 4

THE SPIRIT OF HANDICRAFT

THE aim of all constructive work should be good design and excellent technique. Success in these qualities, as in anything else, comes only by thought and hard work. The one is absolutely essential to the other.

One phrase which disgusts me more than any other is, "Didn't this come out great!" Another is, "Gee, but I had good luck on this!" Such words imply a failure to properly recognize personal responsibility. It is like saying, "It did itself!" Discipline of the wisest kind is needed to correct this state of mind in a pupil; not the "switch" of olden times (often we wish it were), but a careful leading of the pupil to see that mental effort is the basic thing to be sought for, that first cause in man by which things are created.

There are two approaches to a constructive problem. One is the "fumble method," by which the child gropes, "feels around," "plays with the material," and tries to imagine all sorts of things. Occasionally a pleasing arrangement will be hit upon. In work where similar units are to be grouped in two's, three's, or four's around a center or within a geometric figure, the method has some defence. It seems to me to be dangerous, however, as a settled basis of action. The hands play and the mind follows. The process is not from within, the

hand is not being pushed by the mind to produce what the mind wills.

The other approach is that of the craftsman who conceives his object as a whole, whose pencil visualizes his thought, bringing every detail into harmony with the original motive, and whose hand then constructs the object by logical steps from foundation to finish, never doing one whit of unnecessary work, never having to do over again even the smallest part.

The Manual Training teacher who is alive to-day gets many good ideas from his pupils while in the classroom, or, if

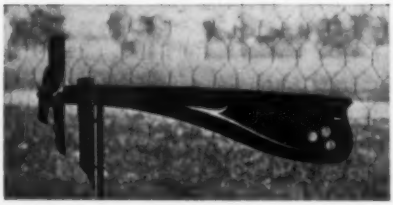


Figure I

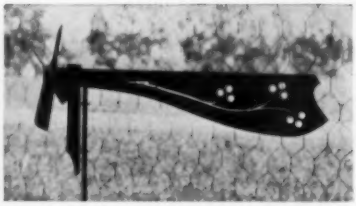


Figure II

he be on more intimate terms with them, while he takes a walk in their company of a fine afternoon. After getting a suggestion the teacher may so determine the trend of a pupil's thought that the fellow may be led to think the result his own!

Let me illustrate. Figures I and II are pictures of windmills (always dear to the heart of a boy). These were brought into existence as follows: One pleasant spring morning, while out walking with several fellows, we came to a maple tree which was shedding its seeds. A boy picked up one, with its wing-shaped flyer, and remarked that "a large one of sheet iron would make a good weather-vane." I said, "Yes, or it might perhaps be used as the tail of a windmill if cut out

of a shingle." The next piece of work the fellow wanted to make was a windmill. The subject of conventionalization was brought up and discussed until understood, and the next time the class met some dozen or fifteen shapes were presented, all based on the maple seed. Other fellows became interested and "natural motifs" were freely discussed, to the pleasure and profit of all concerned.

The next walk revealed to us some clover leaves. The suggestion was made that a similar shape might be made in thin wood by boring three holes in proper relation and cutting the stem out with a hand-piercing saw. When one fellow had his windmill completed he said, "Could I cut out a clover leaf on my windmill tail to take away the flat look?" His mind had been at work on that suggestion to some purpose. All that needed correction was the language. Instead of "taking away the flat look," we cut out the clover leaves "to add variety" and to secure "a more pleasing space relation."

Enough has been said to illustrate my point. The teacher's true work is the "putting in" of ideas and the "drawing out" of results, not the depressing of pupils by the assumption of superior knowledge and power. The pupil should be led to feel that what he thinks is of some value to his teacher, and that the teacher's function is to assist him in carrying out his own ideas. Such a course will lead to a close friendship between pupil and teacher. The objects illustrated in these pages were worked out in this spirit of co-operation.

The smaller object shown in Figure III is a desk lamp, influenced by a floral motif. It pleased the boy who made it. Another boy liked better the larger one, similar in general shape but with the straight line dominant. The woodwork is of white oak, fumed. The braces at the bottom of the upright were in some cases given the form of conventionalized

Figure III

oak leaves, as shown in the initial illustration. The metal used is copper, except the rivets, which are of brass. The whole combination is pleasing as to color scheme, even though the design in some details be open to criticism.

In Figure IV we have a double desk lamp of the same materials. One would feel better satisfied if it had a bed-mold at the junction of the base and the upright. This would give added strength and could be designed in such a form that the

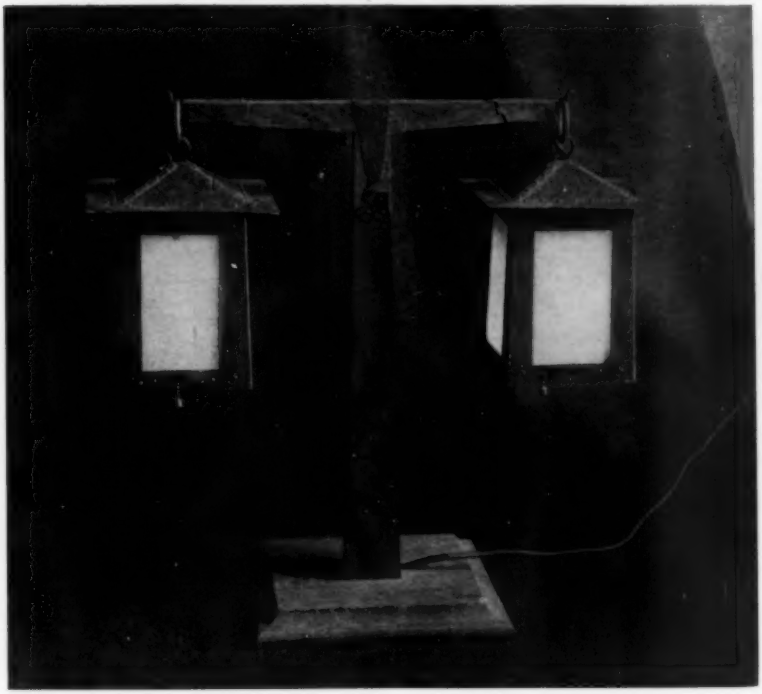


Figure IV

surfaces of the standard would be broken up into more pleasing space relations.

Figure V shows a copper lantern with brass gauze (No. 32) outside of the plain glass. This gives a beautifully diffused light and the weather oxidization of the copper and brass brings about a pleasing harmony of color. The solid roof indicates its use as an "outside" lantern, while the cut-outs in the roof of the one illustrated at the right indicate its use as

an "inside" or "under cover" lantern. The geometric problems involved in the roof and side pieces are both interesting and instructive.

"Constructive elements as decorative features" is the

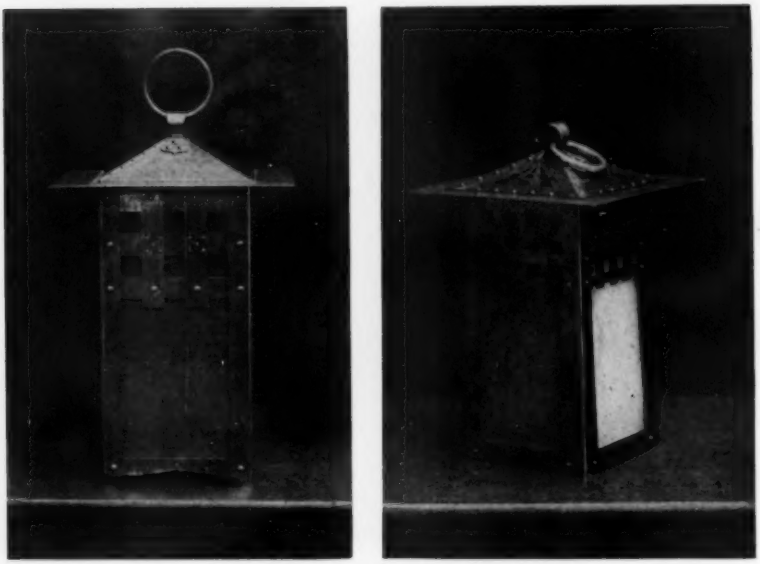


Figure V

thought which prevails in these designs. Rivets, varying in size, are grouped or spaced as effectively as the construction will allow.

We should study the iron, brass and copper work of the thirteenth-century workers, note its design, and try and see wherein lies the secret of its beauty. Does it not lie partly in frank construction? No elements are covered; all are frankly used in such a way that the inherent interest and charm of

the whole seems to spring from each individual part, quite as surely as from the whole. We have much to learn from these older craftsmen, but the chief thing is the spirit in which they lived and thought and worked. Whatever they did was carefully thought out and more carefully put together. Hence their work had those enduring good qualities which make it instructive to us to-day.

If the spirit in which we work is right, if we are always alert, always open to criticism, we carry on a sifting process all the time, constantly rejecting the bad, garnering the good. The true aim of constructive work should be excellence. We ought to leave behind us that which shall endure, that which may be handed down as an heirloom, increasingly precious because our very souls are embodied in the work of our hands.

LUTHER W. TURNER
The Hill School
Pottstown, Pennsylvania

TWO CENTURIES OF INDUSTRIAL ART IN AMERICA

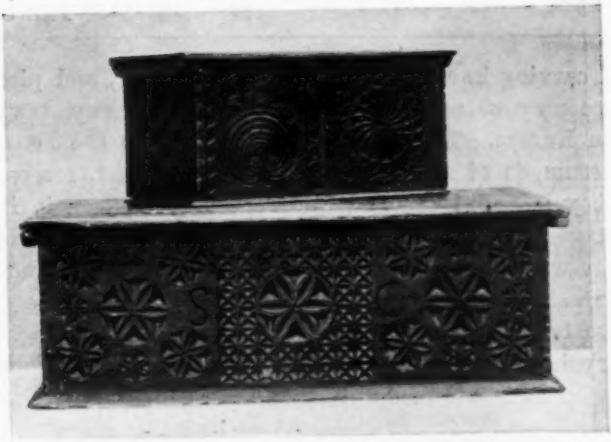
II. THE CHEST

THE Hudson-Fulton exhibition of seventeenth and eighteenth century American furniture, held at the Metropolitan Museum of Art during October and November, 1909, aroused a great deal of interest, but even the most enthusiastic visitors never thought that before the close of the exhibition the Museum would own a larger collection of the early American industrial arts than was then being shown. Yet, thanks to the generosity of Mrs. Russell Sage, this is now the case.

Mrs. Sage realized the great value to the industrial world of having objects of this kind on permanent view at the Museum, and when she learned that Mr. H. E. Bolles, a lawyer of Boston, might be induced to sell the collection that he had carefully gathered, piece by piece, during the past twenty-five years, she purchased it and presented it to the Museum in November. The furniture section of the Hudson-Fulton exhibition contained forty-one pieces belonging to Mr. Bolles, but this was only a fraction of his collection, and Mrs. Sage's gift consists of about six hundred and seventy-five objects. The furniture is the most important part, yet there are many other household objects, from pewter measures to mirrors.

One of the groups in which it is most rich, is that of chests. The early settlers in this country brought over their effects in chests more or less elaborate. As time went on the English oak chests were repaired with American pine, and later the colonists made their own chests, adapting English, Dutch and other designs to the special needs of the moment.

The group of boxes shown in our first illustration gives an opportunity to study some of these designs. The small one is supposed to have been made about 1680 and was perhaps used to keep candles. The geometrical pattern is done in a peculiar



MH

notched carving known as "Friesland" carving, and pieces of this type may be seen in the museums of many towns in northern Europe. This piece, which belongs to the Metropolitan Museum, is of special interest to the student, for one end of the box is unfinished and the work may be seen in its various stages. The next is an American pine box, carved in a similar way but much more crudely, and it is covered with red paint. The initials "S C" do not form part of the design but seem to have been added at a later date.

Very beautiful is the carving of the foliated double scrolls on the English oak box with "M H" below the lock. Old black paint shows in the depressions and there are traces of old red paint on the surface. The cover is attached with a peg hinge, and this, together with the carving, places it not later than the third quarter of the seventeenth century. The desk-box, with its slant lid and shelf inside, is the direct ancestor of the slant-top desk on legs still in use to-day. The carving here is a variation of the double S curve, having rosettes instead of the flowing leaves; the edges are notched as we see them in the other boxes of this group.

Our first illustration of a chest proper is "wainscoted" in three panels carved with depressed arches surrounded by palm branches; the top rail is carved with a characteristic English design of half circles and leaves, the lower rail is notched, the center stiles are laureled and the end ones grooved. This chest is made of oak, but the lid is of American yellow pine and is probably one of those English chests repaired in this country. Many of these chests had a small drawer or till near the top for keeping jewels and other valuables, and there were ingenious locks of many kinds.

In chests there was the same general tendency toward lightness that we found in studying chairs. The simple chest

was raised by putting a drawer under it and inventories of the seventeenth century refer constantly to the "chest with drawer" or "drawers," for there were often two drawers, sometimes three, and occasionally even four. This, however, made the piece of furniture too high for convenience, and the chest was then omitted, so that we now find more frequent

references to the "chest of drawers." These, in turn, were raised on legs and became generally known as "highboys," a corruption of the French "haut bois"; the dressing-tables that were usually made to accompany these high chests being called, by contradistinction, "lowboys."

A chest with one drawer appears in illustration number 6 and, as many of this type have been found at Hadley, Mass., they are generally known as "Hadley" chests. They have

one, two or three drawers and are supposed always to have been stained, as in this example, where the sunken ground is tooled but uncolored, the surface of the stiles and rails are black, the three chest panels and the drawer fronts are red. The ends are paneled and colored black, with their stiles and rails red. The all-over floral design is broken in the center

Number 6 Number 7

by initials, for these "Hadley" chests were usually marriage chests and when there is a date it is that of the young girl's birth and not the wedding.

The chest with two drawers (Number 7) is another American type, showing, in the central panel of the chest section, the triple sunflower known as the "Connecticut" pattern. Many chests, boxes and cupboards of this style have been found in Connecticut, especially in Hartford County. The front and sides are of oak, the lid and the backs and bottoms of the chest and of the drawers are of yellow pine. The carving varies but little in the different specimens; all have the

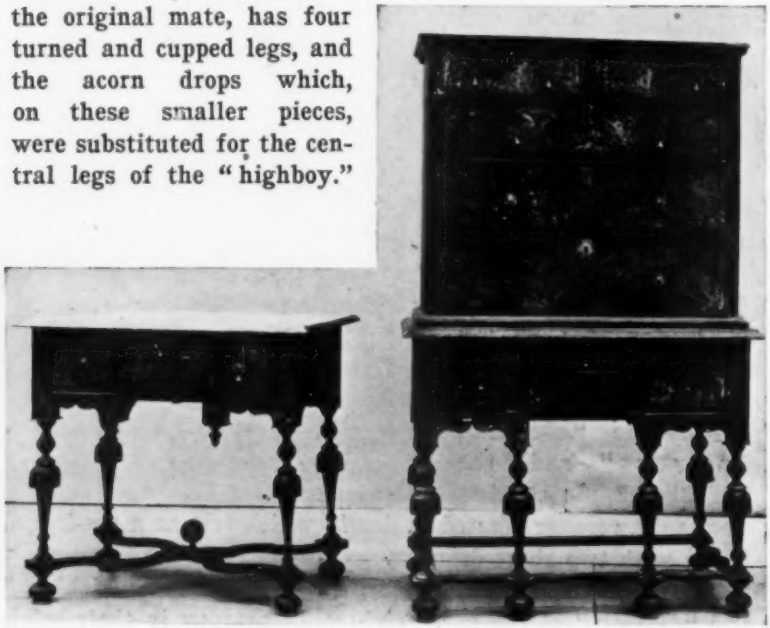
turned, split balusters on the stiles and the egg-shaped bosses attached to the drawer fronts. The moldings around the panels and on the drawers are red with cross-stripes of black; the other moldings, whether raised or sunken, are colored black like the applied ornaments and so also are the angles of the drawers and of the central panel of the chest. The chest part is divided into three panels with flat carving; the end ones have an adapted tulip design, and the center is a good example of the "Connecticut" pattern. This chest, which is part of the Bolles collection, has one of the jewel tills already referred to.

Number 8

The chest of drawers shown in illustration number 8 is a rare example of the intermediate step between the simple "chest of drawers" and the "highboy." It consists of five drawers, graduated in depth, which rest on a six-legged frame with two short drawers.

Illustrations numbers 9 and 10 are a pair of "highboy" and "lowboy" of the early eighteenth century in their original condition. The base of the "highboy" consists of six turned

and cupped legs united by waved stretchers, and the frame, which holds three drawers, is arched in ogee curves and bordered with a narrow fillet. The upper section has three long and two short drawers, and all the drawers are on side runners as opposed to the bottom runners used later. The single arch molding on the frame is another indication of its early date, as are also the hollow, drop, brass handles and the escutcheons, both of which are original on this piece. The whole history of Colonial furniture can be traced thru moldings and handles, but each would require a separate article. The "lowboy," which is the original mate, has four turned and cupped legs, and the acorn drops which, on these smaller pieces, were substituted for the central legs of the "highboy."



Number 9 Number 10

355

There is also the old crossed arched stretchers with the original ball in the center. The three drawers are similar to those in the base of the "highboy." The frames of both pieces are of pine with a light burl veneer and the drawers are edged with feathering. These valuable pieces are part of the Bolles collection.

With the mahogany period and the "Queen Anne" chair with its cabrioled legs, came the mahogany "highboy" to match. Our last illustration shows one of these pieces, dating about 1750, with its numerous drawers which overlap the frame and its large pierced brass handles and escutcheons. Above are the steps on which choice pieces of china were displayed by our great-great-great-grandmothers.

From this time on the form varies little; there were ball-and-claw feet and broken-arch-tops but the "highboy" held its own thruout the eighteenth century until the French Empire influence brought the "bureau" which we use to-day.

It may be a year before Mrs. Sage's generous gift can be sorted, catalogued and arranged in the Metropolitan Museum of Art, but its acquisition is a step toward the practical training in industrial art which is so sadly needed. The opening of the exhibition of the collection is anxiously awaited by all who are interested in the movement. It emphasizes the need in New York of a great industrial art school which shall form the connecting link between the manufacturer and the Museum of Art, and thus enable the manufacturer to secure skilled workmen trained at home, instead of being obliged to seek them elsewhere.

FLORENCE N. LEVY
Editor, The American Art Annual
New York

EDUCATIONAL MODELING

FOR some unknown reason, the value of modeling as a means of gaining knowledge and understanding wherewith to construct the forms we draw, or to give definite shape to the ideas we conceive, is not now recognized, and therefore not taught. Most of the work in clay which has been practiced has been solely in relation to the degree of relief, and the obtaining of the actual reproduction. Its value as definition of planes, contours, light and shade, or action, has not been guessed. In other words, one modeled only to learn to model; one did not model to learn form, construction, design, as mental equipment; one did not use it as a means to an end, but as the end. It has had little or no educational value. It obtained merely as work in clay.

The first requisite for the worker in any material is to know his medium. Now, clay is, when properly prepared for modeling, plastic, and this it must always be, so long as the hand is upon it. When it ceases to be plastic, the hand ceases to mold, or form, or in fact to receive a response. The moment carving enters into the process, all *art* is cut out of it, for clay should have pressure, not hewing. If wood and clay are studied side by side, and the distinction emphasized, pupils will more readily perceive the claim of each for its individual treatment.

The two or three tools, besides the fingers and thumbs, required for modeling in clay, are easily made, and each worker will find his own best type, the thing to keep in mind being that they are not cutting tools. A clear idea of what is to be done will illuminate the way to finding the means to do it.

The fundamental requirements, then, are plasticity of material, and freedom of touch — touch acting from the mind's impulse upon a medium responsive to sensitive pressure, and on which the faintest contact of the finger traces character, and to *keep on doing this* until the hand acts with the instinctive

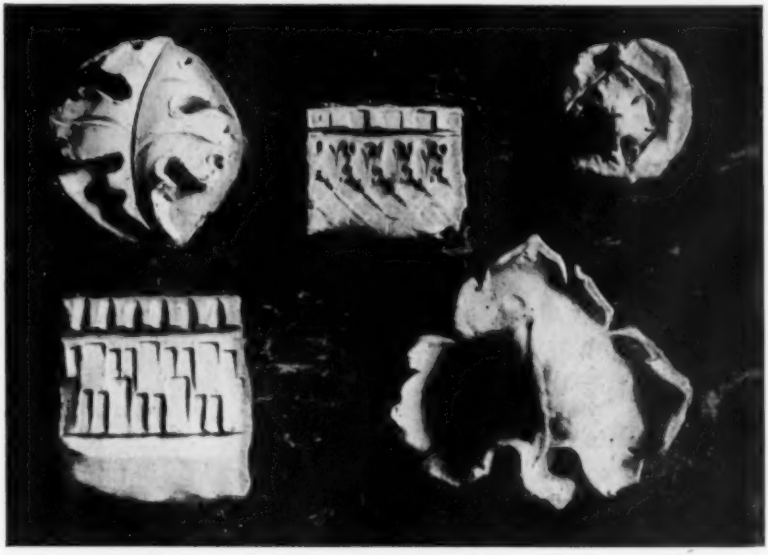
(or trained) power which gives it command, as over a musical instrument, and the eye reads the emerging forms as it reads the words of a printed page.

Curiously enough, the repetition demanded in learning to spell, in learning to write, and in learning to read is accepted

Number 1

as necessary; but the same requirement, just as marked in art study, is unaccepted, and each effort is considered to be in itself a complete result. It is regarded as a subject, and not as a process. It is not training in technique or in the mastery of the art or the craft, but the production of a *thing*. In music it is accepted as a requirement that the performer shall know his instrument and his fingering, and not learn to " play pieces," but to play whatever is composed within the range of his attain-

ment. Not enough of this spirit obtains in relation to the mediums in which the student of industrial art works. The hand should instinctively touch the clay, or direct the brush, or hold the pencil. The mind should be given to the idea. The thought of the student should be given to the evolving of the concepts



Number 2

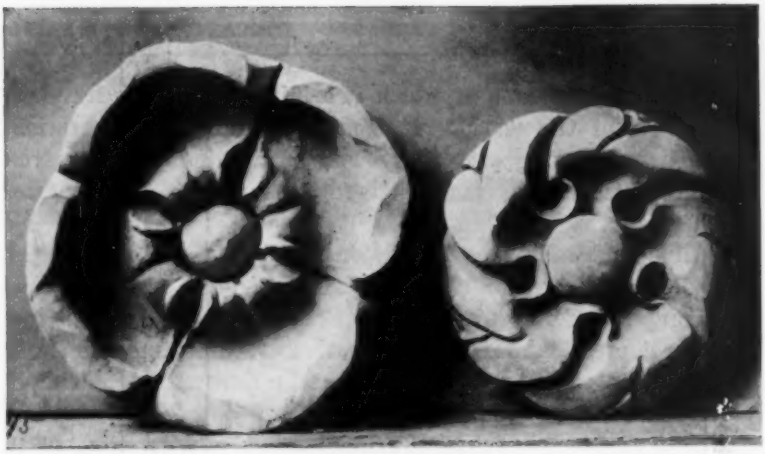
and the creative work of the mind expressed by the hand, just as the tongue puts into words what comes to the speaker to say. The worker should not be confused by doubt as to how a thing is to be done, any more than the orator as to how a thing is to be said. It is only another language.

At Syracuse, in Sicily, there is the most wonderful (wonderful because so truly characteristic of art as a natural, national expression) collection of myriads of cup forms, of small im-

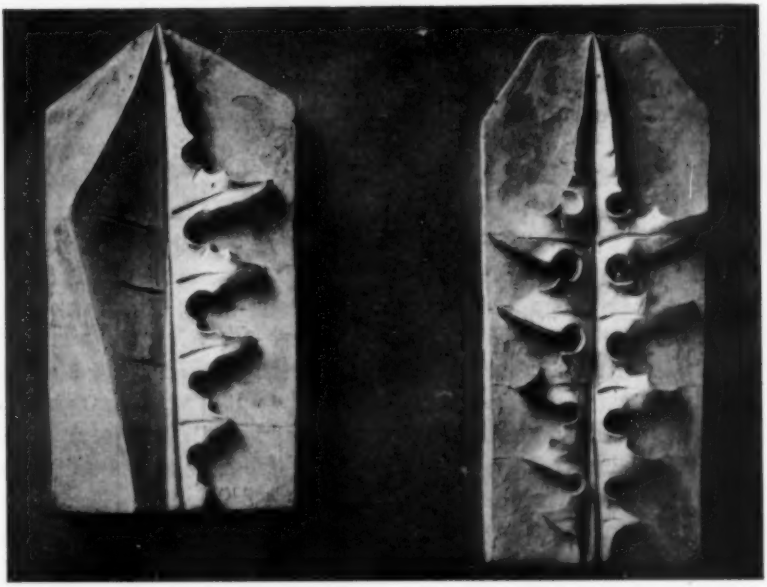
ages and symbols of the gods, and of household utensils, in burnt clay. When one sees, as here, a hundred shallow vessels turned and touched with ornament, by the guiding hand, and any number of heads of Demeter embodying the same idea of the goddess, only varied in expression of the individual tendency, but all wrought in clay by hands all-sensitive to its properties, knowing to what it will respond, and using it as freely as words, any observer should perceive the primary necessity of knowing the material one works with, before undertaking the subtler problem of expressing ideas.

Granting the knowledge of the quality and handling of clay, well-grasped, the study of ornament—as construction; as style; as related to architecture; as requiring certain treatment for certain elevation, or for certain degrees or directions of light, or for the suitability to certain materials—in this medium transcends any other possible process of experience. A drawing must be in only two dimensions. It must always lack reality. The results in the actual production must always be doubtful until seen in the concrete. Furthermore, the reasons for the characteristic treatment of foliation, of moldings, or bosses, or recessions, cannot be demonstrated on the flat, but the *making* of a projection or a cavity explains its own effect of light and shade. A coved molding tells its own story at once without speculation; and angles show just how the planes of surfaces will receive illumination; or if curved, how they will grade.

The growth of ornament cannot be better explained than by making it grow. The necessities of conventions cannot be understood until they are met with in the material in which they were encountered. To see why the evolution of a leaf form followed such and such a course, the most sensible method would naturally be to carry the leaf thru this process in



Number 3



Number 4

the medium by means of which it originally came to its place in the art of the world. It came by elimination, selection, and all the growing process by which all things have arrived at recognition and comparative permanence. Therefore, teach this.

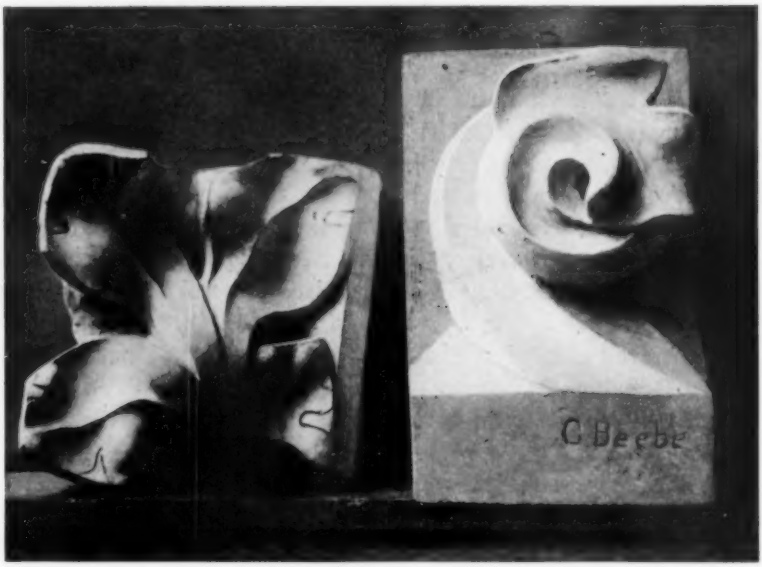
Illustration Number 1 gives various stages and methods of study of the acanthus leaf, showing the flattened lump of clay roughly scored with a blocked form of the leaf-outline, and the depressions for the mid and other veins, and the clefts for the lobes. The growth is obtained by continuing the simple process of the divisions into elevated pipes and tissue, and the rich roll of the terminals, the pupil being wholly directed to think in plastic terms, and to hold the clay as a plastic medium only. One glance at the examples will show how well this has been understood, for in no other medium could one obtain the same effect.

In Number 2 the same object is kept in view with a trend towards the Gothic type of leaf — but no departure from the process, which is the process of clay. The two suggestions for borders represent a few moments' work to sketch an idea and clear up the character it is to have; mere tool pressure so far as the manipulation, but clear thought so far as the idea.

Number 3 is the development in a larger size of some of the rosettes, of which every pupil suggests a myriad in the rough to select the best for further study. With the clay a hundred tests can be made by a student as to proportion, light and shade effects, and style, which will be comparatively conclusive and definite; while another works unfruitfully on painfully thin outline sketches on paper. The body which clay has, gives to the design a sense of reality and a means for actual judgment no drawing can. It is a working model. Even in these larger forms the clay handling is evi-

dent. It is not carving. The sanctity of the material has not been profaned.

Number 4 shows the development in the simple expression of a thistle leaf (the American acanthus, which awaits its decorative master to give it a place somewhere near its clas-



Number 5

sic forerunner); hard in interpretation, but pliant enough for this stage — which Number 5 shows in a big freedom, upon the Gothic foliage; a useful lesson as teaching the enforced restraint upon the hand in dealing with the type upon which the Greek ornament was based, and the looser, more naturalistic, more abundant character of the medieval choice of subject and treatment.

HOWARD FREEMONT STRATTON
Philadelphia

WORSTED WORK FOR PRIMARY CHILDREN

I. Crocheting

THE Art Department of the Public Schools of Indianapolis has outlined very thoroly the hand and art work for the different grades. However, the outline is flexible enough to offer wide latitude to any teacher who wishes to make various applications from suggestions in the course of study. For instance, the teaching of crocheting to primary children is a direct application of such suggestion.

The first steps in crocheting were taken early in the term when the pupils used the crochet hooks to make a chain stitch of warp ends on their mats. Then, as the holiday season drew near, some special work was planned, and in connection with this work the hook was again brought into use. This time, however, an additional step was taken and an edge was crocheted on some woven articles. After several patterns had been finished the children had acquired some skill in handling the needle. Many pupils were so interested that they wanted to learn more about crocheting. My program did not provide any extra time for such instruction, therefore I arranged to teach a few who could come before the opening of the morning session.

The eagerness with which these little ones took hold of the work was very encouraging. In a short time they had learned to crochet well enough to be permitted to take up their work whenever the assigned lessons were satisfactorily completed. This privilege was an incentive to the other pupils and soon there were many small groups at work. The children in the first group helped teach those in the next group and so on, until now thirty-three of the forty pupils in my room have been taught the chain, single crochet and double crochet stitches.

Pupils were not allowed to do this handwork if they were careless in the preparation of their lessons. A poor spelling lesson, for instance, because of idleness, forfeited the privi-

lege to crochet. Thus, this manual occupation has been quite a factor in the discipline of my school.

Thruout the work there has been a manifestation of a spirit to "do something for somebody." This helping others

has not stopped in my room. It has been carried into the community by these enthusiastic little workers of the second grade. One little girl taught her mother the stitches she had learned. Her mother became interested and purchased a book of instruction in needle craft. Shortly afterward the child came to school wearing a pair of crocheted mittens which she and her mother had made.

Brothers and sisters in other rooms desired to learn the art — and so many applied for instruction that, with the as-

sistance of another teacher, we formed a special class of older children which meets after school.

It would be very difficult for me to say who gets the greater pleasure from this occupation, the girls or the boys. One needs only to watch a happy group at work to appreciate the gentle charm there is in such employment. The industry has influenced the punctuality and regularity of attendance. Pupils exert themselves to get to school on time every day, for they know if they are irregular in attendance and unable to keep up with the regular work they cannot have the privilege of crocheting.

The parents, too, are very much interested and many of them have purchased material for the children to use at home. Mothers who had forgotten this craft of the needle are now taking it up with renewed interest and a revival of crocheting is evident in our community.

Not long ago I had the children write a composition on "Why I like to crochet." The following are sentences from some of the papers.

"I like to crochet many many things. I crochet at home after school. I like to teach other people how to crochet. Papa bought some black yarn for me to make him some pulse warmers." "I made a pair of pulse warmers for my uncle." "I like to crochet because it rests me. Mother and father like my work." "I made a pair of bootees. I gave them to Eunice. She thought they were beautiful. I want to make another pair." "Why I like to crochet I can make things for my sister and brother." "I like to crochet. A lady is going to pay me for making her husband a pair of pulse warmers."

So far the children have made wash cloths of white tidy cotton; twine bags of various sizes; comforters, bedroom slippers and pulse warmers of Germantown yarn.

While the gain in handicraft has been great, there has been a greater gain in the tendency to develop an effective social spirit.

Description of Stitches

The chain stitch is the foundation of all crocheting. To make the chain stitch: Make a loop on the needle; pull another loop of wool thru it, and repeat until you have the length desired. Each loop is called a chain.

Single Crochet Stitch. Insert hook in loop of chain, draw yarn thru, pass yarn around hook and draw it thru both loops on hook.

Double Crochet Stitch. Pass yarn around the hook, insert the hook in one loop of chain; draw yarn thru, pass the yarn around the hook and draw thru two loops; pass yarn around hook and draw again thru two loops.

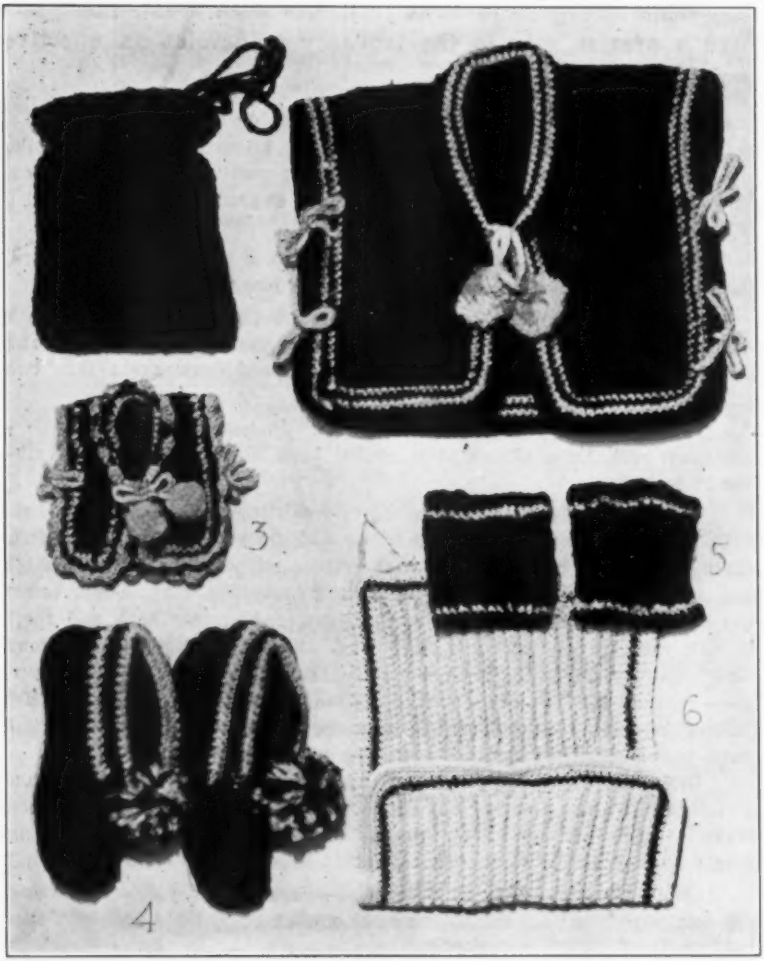
Infant's Crocheted Comforter or Chest Protecter. Material.—Germantown yarn, three skeins, steel crochet hook No. 1, three yards of ribbon if desired.

Directions. — Make a chain of forty-five stitches, take up each chain with a single crochet stitch. Second Row. — Turn and single crochet stitch, taking up the back stitch to form the rib or slipper stitch; crochet back and forth in this way until you have twenty-five ribs, which forms the back. Then take up seventeen stitches, and crochet back and forth on this until you have twenty-five ribs, which forms one side of front. Now count off ten stitches for the neck, taking up the remaining seventeen stitches for the other front, and make twenty-five ribs. Finish with a border, all around, of single crochet, taking up the whole stitch until you have eight rows. Finish the whole garment with a picot.

Directions for making picot. — Crochet an edge of yarn all around as follows: Fasten yarn with a single crochet stitch, * skip two stitches, make a shell of five single crochet stitches, skip two stitches, one single crochet stitch in the next stitch. Repeat from (star) * around.

Child's Bedroom Slippers. Material.—Germantown yarn, two skeins, one pair slipper soles,† size 7, one steel crochet hook, No. 1, one and one-half yards of ribbon if desired.

† Slipper soles and Germantown yarn can be purchased at almost any dry-goods store.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Directions. First Row. — With yarn make a chain of ten stitches, which will allow one stitch for turning, then crochet four stitches, and increase two extra stitches in the fifth stitch, crochet four stitches, one chain, and turn.

Second Row. — Crochet across (taking the stitch or loop from the back, this makes the rib), without increasing; you will then have formed one rib of vamp. Continue making ribs until you have ten ribs for vamp, increasing two extra stitches in the center of each rib.

For side. — Crochet fourteen single crochet, chain one and turn, work back and forth on these fourteen single crochet until there are eighteen ribs around, join on wrong side, taking up the back stitch of side and vamp; this will make a neat joining and will not show on the outside.

Top. — Crochet all around top of slipper one single crochet stitch on every and between every rib. With yarn crochet around and back until you have a strip for turnover around the top. Finish with a ribbon bow or crocheted chain and ball.†

Wash Cloth. Materials.— One ball fourfold tidy cotton, steel crochet hook, No. 2.

Directions. — Make a chain of forty-five stitches, take up each chain with a single crochet stitch. Turn and single crochet stitch, taking up the back stitch to form the rib; crochet back and forth in this until you have twenty-five ribs; now single crochet all around to form the border and finish with a loop of twelve chains by which the cloth may be hung.

Twine Bag. Material.—One ball of twine. One steel crochet hook, No. 1.

Directions. First Row.—Make a chain of forty or more stitches and join the two ends of chain. Second Row.—Single crochet stitch in each loop of chain. Third Row.—Single crochet all around, taking up the whole chain. Continue making rows of single crochet just like the third row until you have the bag as long as you want. * Chain two and skip two stitches of previous row; double crochet in third stitch of previous row, * con-

† Ornamental balls. Hold two fingers about one and one-half inches apart. Wrap yarn around the two fingers fifteen times. With yarn ends tie a tight knot in middle of loop and thus form a bow-knot; clip both loops of bow-knot and shake yarn ends until they fall together. With scissors trim the yarn ends into shape of ball. A large ball is made by barely clipping yarn ends into shape of ball. Small ball is made by clipping ends closely.

tinue from first * until around top of bag; join to first chain in row and then finish the top with picot.

Wrister. Material.—Germantown yarn, one skein. One steel crochet hook No. 1.

Directions.—Make a chain of thirty stitches, turn and single crochet back and forth, taking up the back loop of chain to form the ribs. Continue until you have the desired length. Join the sides to form the wrister. Finish the ends with crocheted edge.

II. Weaving

There is an outlined course in hand-work for our public school which provides that, during the first half of the second year, the children learn to use wooden hand looms and on them make simple patterns in borders and plaids.

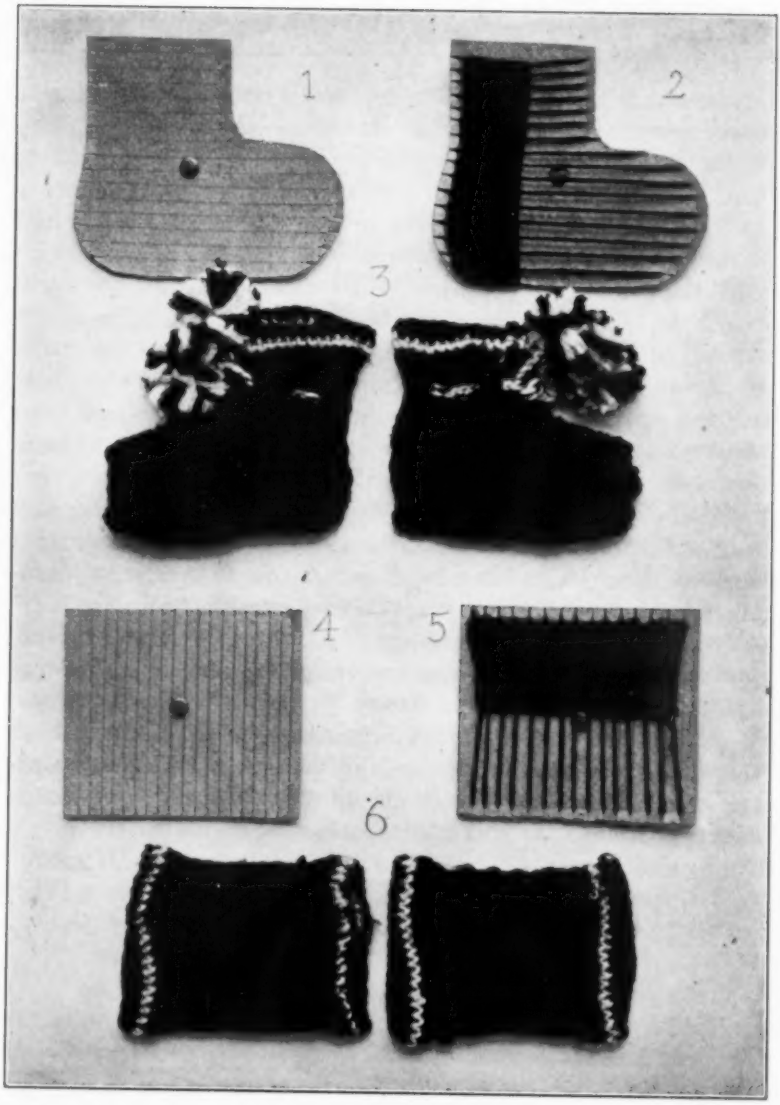
The use of hand looms led my pupils to such an appreciation of the art of weaving that they were delighted when I suggested the weaving of baby bootees and pulse warmers as our special holiday work.

Patterns were made and distributed among the children and they began to weave the little articles which they wished to present to their friends on Christmas. (See Plate II.)

The bright, beautiful shades of yarn, and the softness and fluffiness of the articles when finished made the weaving very interesting. Some children enjoyed the work so much that they were sorry they knew so few babies for whom bootees could be made and had so few brothers and sisters who needed pulse warmers.

Bootees. Material. — Cardboard pattern of bootee the size desired, loom needle or large darning needle, fourfold Germantown yarn, scissors, steel crochet hook No. 1.

Directions. — Rule cardboard pattern with horizontal lines about one-fourth inch apart (Figure I). Clip both ends of each line about one-fourth inch. By inserting yarn in notches thus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made, string the pattern from top to bottom, allowing yarn to cover horizontal lines. With strand of yarn one yard long begin at heel and weave up to top of pattern, then back to heel and up reverse side of pattern, leaving top of leg open (Figure II). Continue weaving in this way until leg and heel of bootee are woven. Now the weaving should be continuous over the toe of the pattern. When woven tear out the cardboard pattern and finish the top of the bootee with single crochet stitch. For string to gather in top of bootee and make it fit snugly about the ankle, make a chain of forty or more stitches and run in and out around bootee about one inch from the top. A small tassel may be attached to each end of chain. Tie chain in a bow-knot (Figure III).

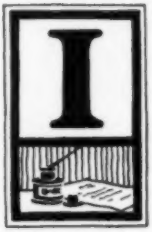
Pulse warmers. Material. — Cardboard pattern four inches long and three and one-half inches wide. Width of pattern may be changed to suit size of wrist. Loom needle or darning needle, Germantown, scissors, steel crochet hook No. 1.

Directions. — Rule horizontally with lines about one-fourth inch apart. Clip each end of horizontal lines about one-fourth inch (Figure IV). String pattern with Germantown. With strand of yarn one yard long weave up and down on each side of pattern (Figure V), leaving both ends of pulse warmers open. When woven tear out cardboard pattern and finish edges with the single crochet stitch (Figure VI).

HATTIE L. GAILLARD
Indianapolis, Indiana

MY WORK BOOK

CHAPTER III. — English



IN a previous chapter the laws of good design, Order, Balance, and Harmony, are said to be essential to successful sheets. This is more apparent in the present chapter than in any other. Correct spelling, clear writing, and a concise letter embody these principles with equal importance. Successful results demand their use.

Spelling

The spelling paper usually assumes, for at least two reasons, a long, narrow shape. It is less confusing to spell and write one word under another; it is much easier to correct mistakes when such an arrangement is followed. The length of the average long word given in the fifth grade determines the width of the paper. The total number of words given in the lesson determines its length.

The arrangement of the spelling paper readily takes care of itself. If the width of the paper allows for a proper space at both sides of the longer words, a good margin will probably result. The children should not forget, however, to leave a slightly wider space at the bottom than on the other three sides. This should soon become a habit with them.

The spelling lesson should not fail to include all words given or suggested in other subjects. Such words as receipt, manager, foreman, account, stockroom and business, for example, are given, or suggested in Arithmetic. Plate I, Figure 1, shows an example of a lesson taken from drawing.

An interesting method of fixing words in the minds of the children and also a practical way of correlating with memory, or imaginative drawing, is to illustrate some of the words given in a spelling lesson. For example, pose drawing may

be used to illustrate words denoting action such as run, jump, catch, receive, and skate. Nature drawing may be used to illustrate words found in the Nature Study lesson such as chickadee, robin, mouse, fruit, clover, tendril, caterpillar, and hemlock. Object drawing may be used to illustrate the names of things such as basket, vessel, house, hammer, and measure.

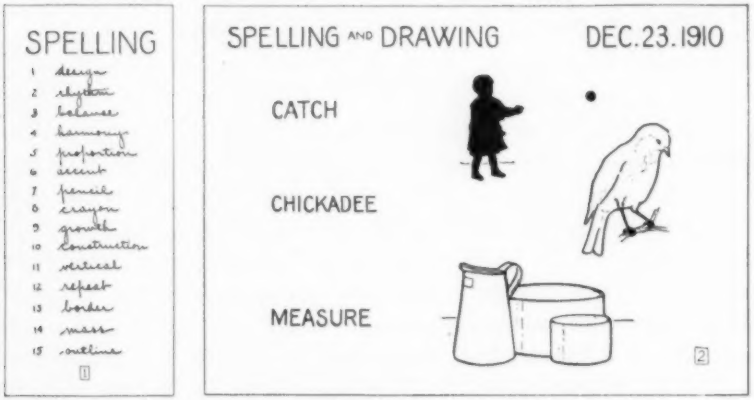


Plate I

Those words which were misspelled by the greater number in a class might be grouped in a special correlation lesson. They would be talked over until the children became interested in what they meant, and then instead of being written they could be very carefully printed. Below, or beside the word, the illustration could be quickly but thoughtfully sketched. This would mean a larger sized sheet than would ordinarily be used in the spelling lesson. (See Plate I, Figure 2.)

Writing

The shape of paper used for writing is quite different from that used for spelling. Freedom in swinging rapidly

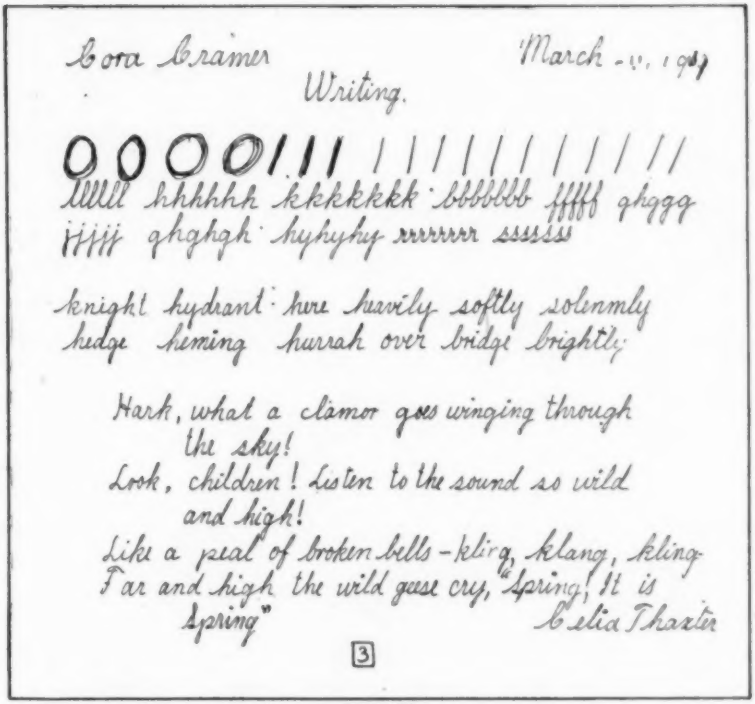

Cora Cramer
March -1, 1907
Writing.
0 0 0 0 1 1 1
lllll hhhhhh kkkkkkk bbbbbb fffff ghggg
ijjjj qhqhqh huhuhu xxxxxxx sssssss
knight hydrant here heavily softly solemnly
hedge heming hurrah over bridge brightly
Hark, what a clamor goes winging through
the sky!
Look, children! Listen to the sound so wild
and high!
Like a peal of broken bells - kling, klang, kling
Far and high the wild geese cry, "Spring, it is
Spring"
Celia Thaxter
3

Plate II

from one side of the sheet to the other is the condition imposed in writing. In spelling, convenience suggests a long, narrow sheet held on the desk in a more or less vertical position. In writing, convenience calls for a sheet much nearer the ideal oblong in shape and held on the desk with the length in a horizontal position. This means a sheet about two-thirds the size of that used in the English lesson, or 6½ inches by 7⅞.

The arrangement of the lesson will be similar to all other work. A proper margin should be left on the four sides and

the finished page should present a well balanced appearance.

Writing is but an evolved rapid manner of printing. It consists of a few characters or symbols which were once drawn slowly and carefully by hand but which are not brought together in what is called a running hand. Rapidity and legibility are two necessary requirements in a good hand, but added to these there should exist neatness, order and harmony.

Difficult spelling words may be given in the writing lesson, thus affording another means of enforcing their correct spelling. The writing may then be applied directly in some verse or quotation where these words may be found. Figure 3 shows how this has been done. Perhaps the lesson would have been more consistent if the poem had contained the practiced words, though this may not always be possible.

Letter Writing

Rules of convention have already determined the sizes of paper used in the writing of letters. Business stationery is usually about the size adopted by the Society of Printers as a standard, namely, 8½ x 11 inches. Personal stationery should be 5½ x 8½ inches (one-half the size of business stationery). Both sizes should be used by the children.

Convention has also determined, to a certain extent, the arrangement of a letter. Plate III, Figure 4, shows the accepted good form of the business letter. It is not a perfect embodiment of the laws of unity and balance, but it is not too bad. Figure 5 shows a personal letter from a twelve-year-old boy, in good form and also in good taste. Thoughtful arrangement, a regard for spacing, balance and harmony, results in a pleasing letter, a letter which reads easily and commands attention and respect.

The letter is the final application of the English, spell-

Efficiency Grammar School
Cleveland, Ohio
Sept. 1, 1910.

Black River Paper Co.
Black River
Texas

Dear Sirs:

Will you kindly send to the above address quotation of prices on paper similar to enclosed samples. Size of sheets to be 22 x 30.

Yours very truly
Frank Brainbanks

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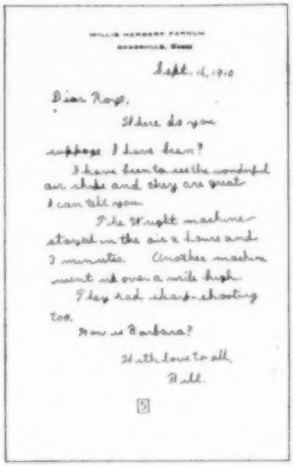


Sept. 1, 1910

Dear Roy,

Where do you suppose I have been?

I have been to see the wonderful air ships and they are great I can tell you.

The Wright machines stayed in the air 2 hours and 2 minutes. Another machine went up over a mile high.

They had shark shooting too.

How is Barbara?

With love to all,
Will.

5

Plate III

ing and penmanship lessons. If the letter is in business form and deals with the question of paper, as suggested in Chapter I, it will sum up the lines of work outlined so far in My Work Book. Duplicates of the best letters may be mailed to the various paper firms and the replies will be the property of the children, to be bound later in their Books. This may be given as a lesson in English or writing, but whatever subject it is given under the children should not fail to remember the first sentence of this chapter — the laws of good design, Order, Balance, Harmony, are essential to successful sheets.

ROYAL B. FARNUM
Albany, New York

THE SOFA CUSHION

THE designing of a sofa cushion is a problem which may be worked out in the upper grammar grades of any school. The burlap of which the cushion is made can be purchased at a dry-goods store at from eleven cents a yard by the roll to twenty cents per single yard. A half yard is required for each cushion. The cushion may be made up in the sewing class at school, or at home. The decoration may be outlined with silk floss, or it may be left with the original pencil outline, the illustrations show it made up both ways.

There are many excellent methods for working out in class the design for the decoration. The plan following has the merit of being possible with the dullest pupils in the class; in fact they can scarcely help learning something about design, nor can they avoid producing designs which are fairly good.

To successfully make and combine decorative renderings of plant forms, producing them directly from nature, is a task requiring a very considerable degree of knowledge and skill. It is a problem which seems to be rather beyond the average public school class with average conditions, although possible with small classes and the trained designer as a teacher. We will, therefore, disregard any one individual plant form, although we must necessarily refer to nature's way of making her designs, for practically all we know of design has been learned from her.

Our design is to be composed of two parts, the flower and the supporting stems. The flower forms, and the stems as well, are quite unlike nature's forms, but then, our cushion is quite unlike a flower bed! Our problem is to suitably decorate a sofa cushion.

We may begin by designing the flower forms, so called. On a sheet of paper rule off a series of two-inch squares. Our

flowers are based on the square because this shape certainly will agree with the general lines of the square itself. Figure 1 shows how these designs may be made; keep them simple, as we must bear in mind that the design is ultimately to be worked out on rough burlap.

The second step is to be taken on a piece of nine by nine paper, which is to be folded sharply on its diameters and

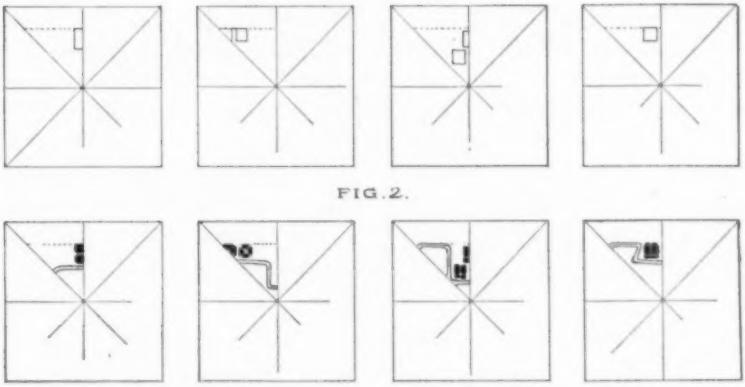
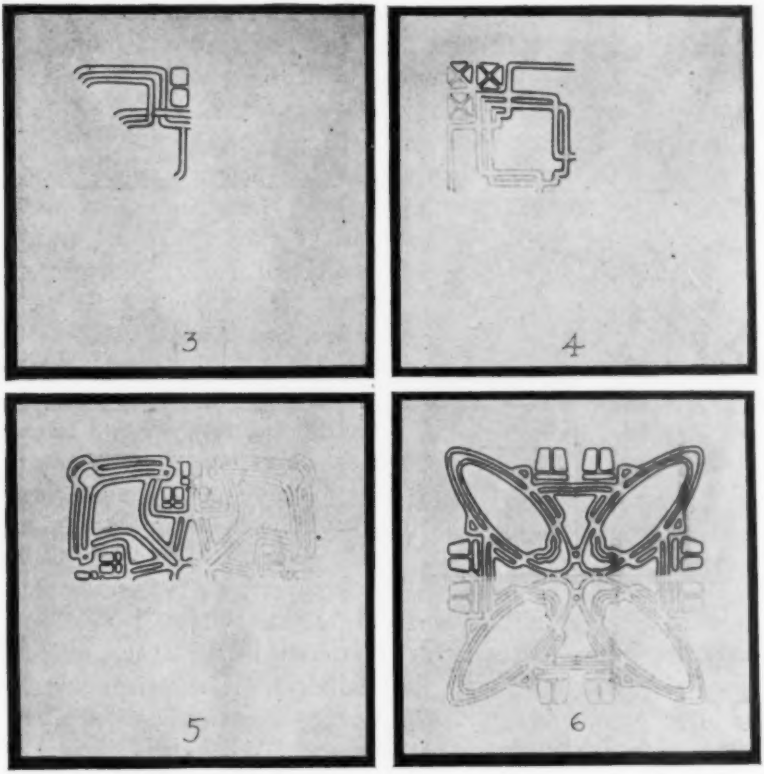


FIG. 2.

diagonals. Draw lightly a margin line an inch or an inch and a half from the edge of the paper (see Figure 2). This paper is just one-quarter the area of our cushion. One side of our paper is half as long as one side of our burlap, hence all our measurements are half those of the final design, — an inch margin now means two inches later. Somewhere inside this margin line, and in one of the folded one-eighth divisions, we may draw a small square, a half square, or a square and a half, thus deciding upon the location of the flower forms.

This is illustrated in the top row in Figure 2. In this row, it is shown how these squares are subdivided into the flower units, each pupil selecting one from his sheet of units already drawn. If the teacher will go to the board and draw in large scale the four squares, their diameters and diagonals as shown, and work out thereon one-eighth of the design as here suggested, it will be worth hours of talking as a stimulus. Any teacher can do this kind of drawing. Having located and formed our design flowers, it is next necessary to support them with stems. There is considerable freedom allowed here, but the stems must appear to support the flowers, and should be related in direction of movement with the margin lines or the folds in the paper. See Figure 2 (lower row).

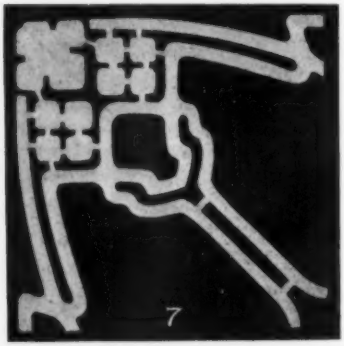
It will be noted at once that this design with one or two flowers and a single stem, repeated about the cushion would be very lacking in interest and in strength. We must add other stems. These are shown in Figure 3 and the later illustrations. Again, there is a wide latitude of choice as to where these stems shall go, but they in turn ought to be related to those already drawn or to the folds in the paper (these folds being important directions in a square). When one plays upon the piano, one hand is not held three feet from the other, because our ear cannot bring together the sounds thus produced, they are too far apart. So it is in design, the eye cannot follow at one glance lines which are some distance apart; hence we shall do well to draw our stems very near to those already located, and parallel to them. This gives a series or massing to the stems which the eye can follow with ease. It also leaves open and restful vacant places. These supply an agreeable contrast to those areas which are emphasized by design. There should be centers of interest to which the eye returns repeatedly; they can be noticed in the illustrations.



The stems may be interlaced, Figure 3, or all joints may be connected strongly, as in nature, by curved corners where the stems intersect. This latter method is the simplest and generally the most satisfactory.

When we have finished this one-eighth of our design, we may fold the paper on its diagonal, and by rubbing on the back with the unsharpened end of the pencil, transfer it to

the adjacent eighth, as shown in Figure 4. Rub with the rounded corner of the pencil, not with the flat end nor the round side. Now go over the transferred drawing and make the lines black. Then transfer the whole quarter, making the half, which treated in the same way, will produce the whole, figures 5 and 6. For the first time we may see how our whole design appears. A class criticism will help at this point. The pupils will be entirely willing to try again and again; it is interesting work. One is astonished to see how varied are the designs.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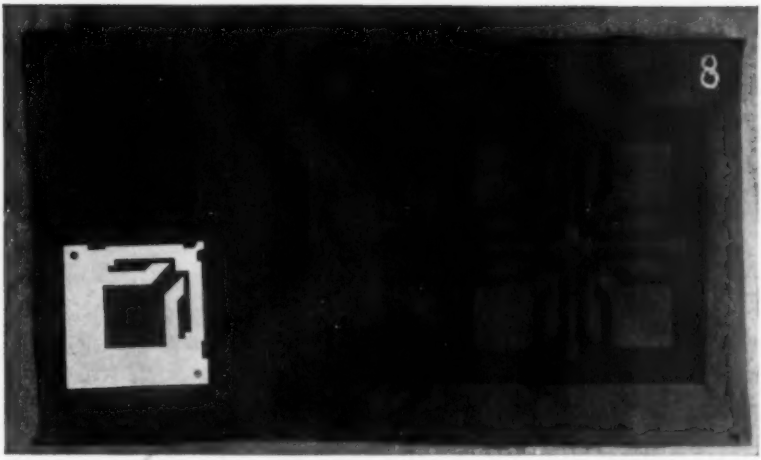
When the designs are finally accepted, we are to enlarge one-quarter and transfer to the cloth. The enlarged pattern is made upon nine by nine paper, as formerly, only this paper now represents one-quarter of the cushion instead of the whole. Fold the paper on the diagonal, draw the one-eighth as in the successful small design, doubling all measurements made on the small design. When the drawing is done the paper may again be folded upon the diagonal and the large eighth transferred by rubbing to the adjacent eighth. Then cut off and out the superfluous paper, leaving the pattern, Figure 7. Note that in some places it has been necessary to leave small connecting links to hold the parts together.

To transfer to the burlap, first fold the half yard to divide it into halves, crease strongly all folds made in the cloth. On one half fold the cloth to show the diameters, Figure 8. Fit the pattern into one quarter of the cloth, and hold it there with a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9

few pins placed thru into a drawing board. With a soft pencil trace around the design. It is best to use burlap of light color, as both the tracing and the painted design will show better on light than on dark cloth. Repeat the drawing around the pattern until the design is complete. It may then be painted in with water colors, using a color like the cloth itself. This is the simplest plan, altho any other orderly color scheme may be employed, if preferred. It will require about three tablespoons of mixed color to paint the entire design. As in nature we may accent the color of the flowers, which will wonderfully brighten the design. This is well done by using a hue a bit purer or more intense than that employed for the stems. Figure 9 shows the cushion as made up with the design outlined in the sewing class.

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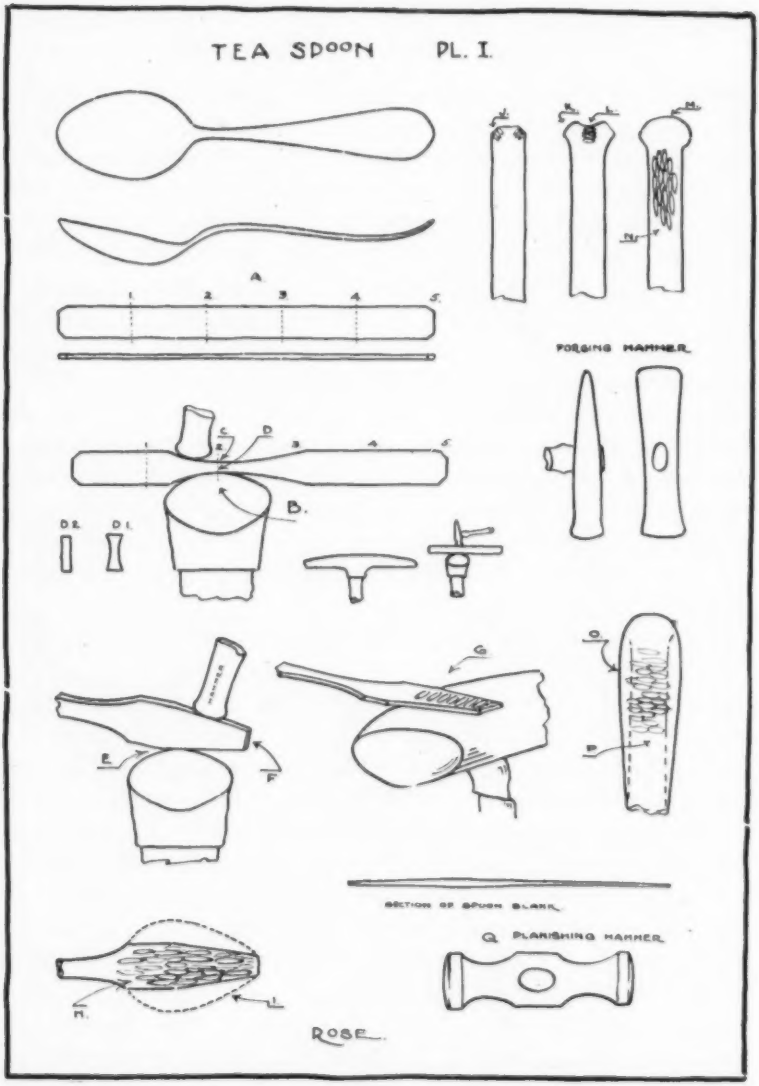
Newtonville, Massachusetts

HOW TO MAKE A TEASPOON

TO make a teaspoon of ordinary length, a piece of metal 4¼" long, ½" wide, gauge No. 6 is needed. A pattern of the outline of the spoon made either on cardboard or zinc is essential and is used as a guide in forging the spoon into shape. The following steps are employed in making a teaspoon. At the beginning anneal the metal, then divide it into fifths and cut the corners off as at A, Plate 1, and round all of the edges a little with the file. Hold the metal on edge over the curve of the anvil so that the two-fifths line comes as at B. Then using the heavy end of the forging hammer, Plate 1, drive the metal with several heavy blows until it takes the shape as shown at C. Hammering the opposite edge in the same way will cause the metal to take the shape as at D^1. Then lay the metal flat on the anvil and hammer part D^1 flat as at D^2. The above operation is repeated as many times as necessary to give the required width and thickness. Thruout this process the metal should be annealed frequently.

Now turn the metal end for end and hammer the edges as shown at E; first one edge, then the other. This thickens the metal in the same way as at D and causes it to take the shape as at F. Now lay the metal flat on the anvil and, using the narrow end of the forging hammer, stretch the metal at this end until it is graded off a little thinner than its original thickness, striking with the hammer crosswise as at G. After annealing again and still holding the metal flat on the anvil, strike with the narrow end of the hammer lengthwise as at H, in order to spread the metal so that it will take shape shown by dotted line 1. During the hammering care should be taken to retain the thickness at the edges.

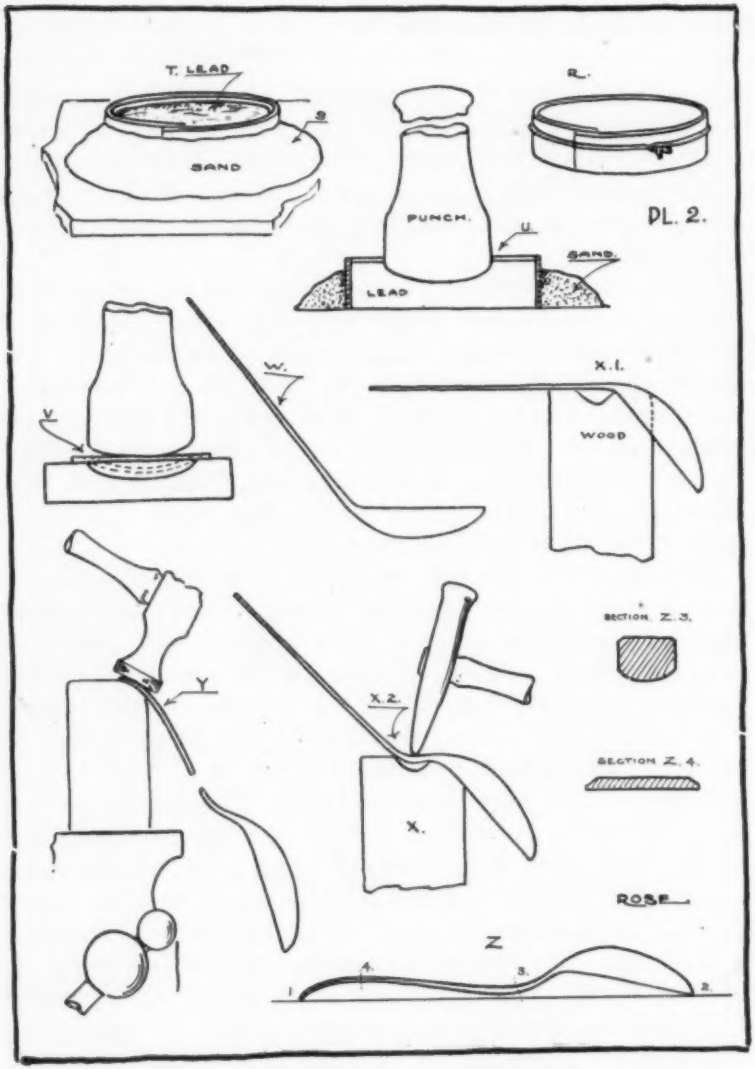
To forge the end of the handle into shape take narrow end of the hammer and with a few blows as at J stretch the metal as shown at K. Then with a few blows as at L, force the center


TEA SPOON PL. I.
A
FORGING HAMMER
B.
SECTION OF SPOON BLANK
PLANISHING HAMMER
ROSE.

part out as shown at M. Now with the same end of the hammer and with many blows as at N, stretch the metal as shown at O, after which strike crosswise as at P, where necessary to grade the metal down to the required thickness. The metal must now be annealed, as it has been hammered all over and has become hard.

The above operations are repeated as many times as necessary to get the required length and size. By repeating them twice the required shape and size ought to be obtained. Now remove all hammer marks from the spoon, using a heavy full-face planishing hammer, Figure Q, on the handle part and the forging hammer on the bowl part. The pattern is now placed over the metal and the outline traced with a scratch awl. The edges are next trued up with a file. The metal is annealed again to thoroly soften it before shaping the bowl.

To shape the bowl of the spoon, it is first necessary to make a die. To make this, take a strip of sheet metal, sheet iron, copper or brass, about 10″ long and 2″ wide. Bend this circular, making a ring, and allow the ends to overlap about one inch. (See Plate 2, R.) After binding this ring with a piece of iron wire, place it on a flat surface that will withstand the heat of hot lead and bank the outer edge of rim with dry sand as at Figure S. Then melt about two pounds of lead in an iron pot, being careful not to overheat it, that is, not much beyond the melting point. Now from a piece of maple make a punch which is shaped on one end like the bowl of the spoon. The punch should be long enough so that it can be held firmly in the palm of the hand. The lead is then poured slowly into the ring, allowing a little of it to partially set at the bottom to prevent its leaking out, and then fill the ring T. While the lead is still soft, press the punch into the lead about the depth of the bowl of the spoon, Figure U, and hold in position till the lead thoroly


T. LEAD
S
SAND
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PUNCH.
U
SAND
LEAD
DL. 2.
V
W.
X.1.
WOOD
SECTION Z. 3.
Y
X.2.
SECTION Z. 4.
X.
ROSE
Z
4.
3.
2
1

sets. This must not be done while the lead is very hot, as it will burn the wood. If the shaped end of the punch becomes charred, it should be smoothed with sandpaper before it is used again. Having now the punch and the depression made in the lead, place the bowl part of the spoon blank over the depression as at Figure V, and drive the blank into the depression with light blows with a hammer, holding the punch firmly in position as shown. This gives the bowl the required shape.

In shaping the bowl, the handle of the spoon will take the position as shown at W. To make the handle conform with the drawing, place the spoon over a block of wood with a groove in it as at X, and with the narrow end of the forging hammer drive the handle into the groove until we get the required curve as shown at X^2.

The top end of the handle is now bent as shown at Y, by placing it over the rounded edge of a block of wood. A spoon correctly shaped, when placed on a plain surface, should touch at both ends as at Z and have a slight spring at 3Z. The spoon is next filed into whatever shape the design may call for and finished as desired.

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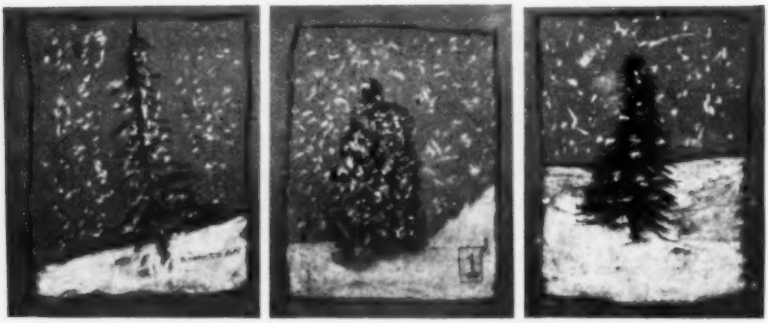
ANNOTATED LESSONS
DECEMBER

A CHRISTMAS BOOKLET

The booklet is a perpetually interesting problem in any grade if properly presented. Plate I shows three covers of the little booklet on the Christmas Tree, made by first grade children in Webster, Mass.,



under the leadership of Miss Delia St. John. Dark gray paper was chosen for the covers and upon this the Christmas trees were drawn in green crayon with the snow added in white chalk.

A CHRISTMAS FIREPLACE

Plate II is an example of a type of exercise which may be greatly varied according to the skill of the children. On a suitable ground paste a piece of black paper to represent the opening in the fireplace. Over this place the mantel cut from manila paper. The edge of the shelf may be emphasized by a strip of paper of a slightly lighter tone. Upon the mantel place suitable objects cut from paper as the children may suggest. A picture may be framed and hung above the mantel. On the edge of the mantel stockings of various colors may be hung ready for Santa Claus. Andirons may be added if desired, a shovel at one side and tongs at the other. In fact, the cutting may be elaborated to almost any extent. It may be an individual or a class exercise.

A TRAVELER'S CLOCK

Plate III, Figure 1. This lesson comes from Miss Mima C. Doyle, of Omaha, Neb. The little clock is made from two 6″ squares of manila paper, two toothpicks, a pin and a thin slice from a cork stopper. Cut on the

heavy lines, fold on the dotted lines. After drawing the face and adding the hands by pushing the pin thru the toothpicks, thru the center of the face and thru the thin slice of cork on the back of the face to hold

the hands in position, fit the back inside the face and paste the laps. These little clocks may stand on the pupils' desks and be set to the correct time occasionally to assist the pupils in learning to read time.

A CHRISTMAS CANDY BOX

This suggestion, Plate III, Figure 2, comes from Miss Grace E. Everett, of Grass Valley, California. It is a modification of the Santa

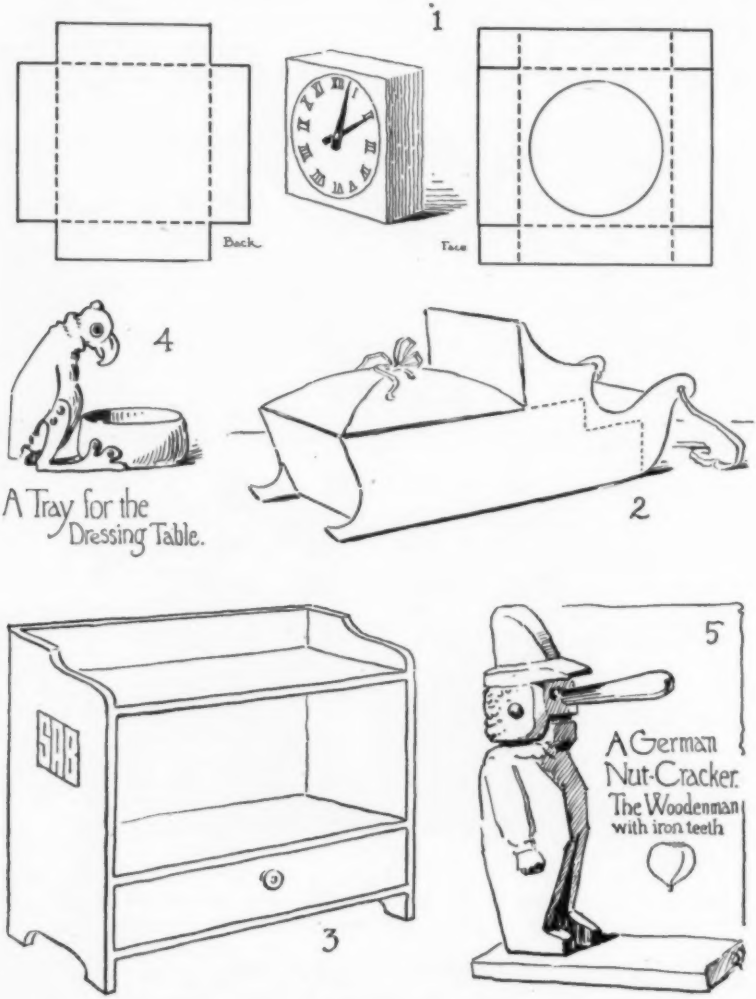

1
Back
Face
4
A Tray for the Dressing Table.
2
SAB
3
5
A German Nut-Cracker.
The Woodenman with iron teeth

Plate III

Claus sledge given in The School Arts Book for November, 1908. The pattern may easily be worked out by reference to that number, or by studying the illustration here given. Miss Everett says, "The sledge is a one-piece candy box," and adds, "The children found great pleasure in making these boxes, especially as an unusual snow-storm made sleighs used higher up in the county in great demand with us for a few days."

A SCHOOL ARTS BOOKCASE

This problem, illustrated in Plate III, Figure 3, was first worked out by Mr. E. N. Hollis, principal of a grammar school, South Weymouth, Mass. The construction is evident. The dimensions for the bookcase can be determined of course by measuring the magazine. The drawer beneath the space for the books is divided by partitions into convenient spaces for holding a card catalog of the contents of the books. Mr. Hollis says, "Until one gets the writers of The School Arts Book ready for work by means of a card catalog, he cannot realize what a large amount of service this little magazine will do for him."

A TRAY FOR A DRESSING TABLE

Plate III, Figure 4. This grotesque object was suggested by an article offered for sale in Interlaken, Switzerland. The original was of metal thruout. A good tray can be turned from wood, and the bird carved; or an old can cover may be utilized for the tray, the bird cut from a board, rudely carved with the knife, and the legs may be made from sheet metal and riveted into position. The coloring of the bird will add to the grotesque effect.

A NUT CRACKER

Plate III, Figure 5. This grotesque policeman first appeared in a German periodical. He should be made of hard wood. His size would be determined by the kind of nuts he is to crack.

A CARD CALENDAR

Plate IV, Figure 1, shows a calendar easily made from sheet metal and ten cards. Six cards (a) are sufficient, utilizing both sides, to give the months and the abbreviations for the days of the week. Four cards (b) are sufficient, utilizing both sides, to give all possible combinations of the calendar. The cards should be white, the division lines may be in red, and the figures in black. The little metallic pocket (c), with or without ornament, is made in one piece, and fastened in position by little

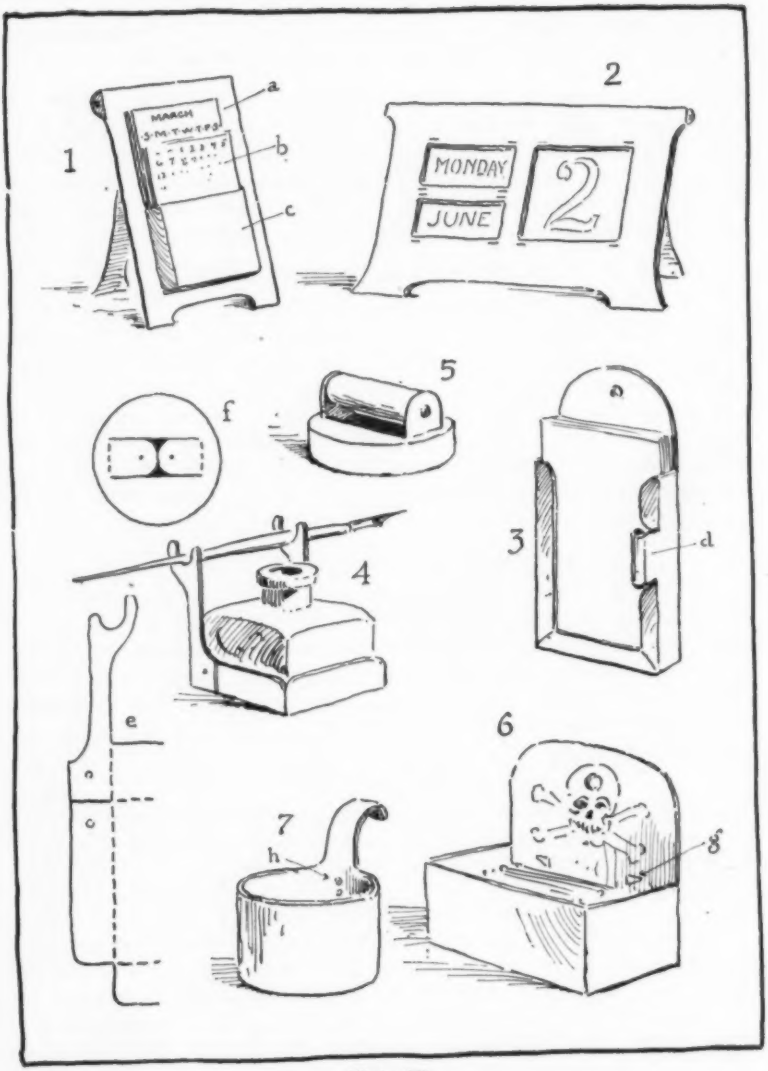


Plate IV

points thrust thru slits in the back and bent over. The T-shape piece forming the support is furnished with little projections on the cross-arm of the T which fit into laps left at the upper corners and bent at right angles to the face.

A BUSINESS CALENDAR

Plate IV, Figure 2, shows a business calendar with cards which slide into metallic pockets on the back opening at the outer ends. A card for each day of the week, six cards for the months (both sides utilized), and sixteen cards (of thinner material), (both sides utilized), will make possible all necessary combinations. The pockets are held in place by little projections thrust thru slits in the face of the plate, and "upset," as indicated by the little dashes in the illustration.

A KITCHEN MEMORANDUM

Plate IV, Figure 3, shows a memorandum case made of one piece of sheet metal to hold memorandum cards. In making the laps the central portion of one lap (d) is left much longer than the others and the end is rolled up to form a socket for a lead pencil. Thin cards or sheets of stiff paper are placed in the case for the memoranda.

A PEN RACK

Plate IV, Figure 4, shows a simple pen rack which may be made to accompany a rectangular ink bottle. The pen rack is made in one piece. Two rivets are sufficient to hold it in shape. The tray should be planned to fit the ink bottle.

A BISCUIT CUTTER

Plate IV, Figure 5, shows a biscuit or cooky cutter which may be easily made from an old tin box cover. The top should be cut as shown at F, the pieces bent upward at right angles, and the little wooden cylinder fastened in place by means of two tacks.

A MATCH SAFE

This object, Plate IV, Figure 6, in common with nearly all the others on this plate, may be made from an old tin box by any bright boy furnished with a pair of old scissors. This particular match safe was made from a nabisco box, a part of the bottom of the box being bent up to form the back. The sides were cut away at an acute angle, the points being bent around behind and thrust thru slits in the back, then folded

down tight, as indicated by the points G. The skull and cross-bones, or any other appropriate device, may be pricked upon the back of the box as an ornament.

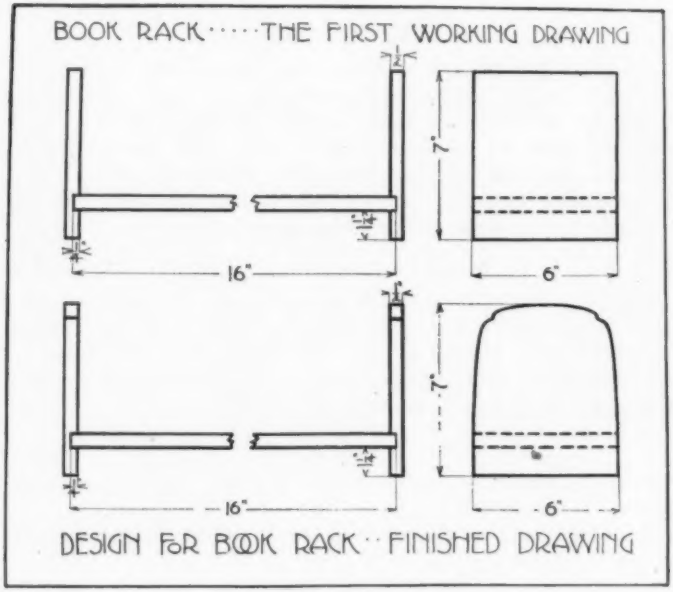


Plate V

A CAMP DIPPER

Plate IV, Figure 7. This may be made from a discarded tin can. The handle is made the full length of one side of the can doubled upon itself, bent into shape, and riveted at the point h to give additional strength to the handle.

A BOOK RACK

This design, Plate V, is furnished by Mr. Fred H. Daniels, Supervisor of Drawing, Newton, Mass. The upper drawing shows the blank, the lower drawing one of the many possible modifications of the end. This is an eighth grade or high school problem.

A FOLDING BOOK RACK

This type of book rack is especially valuable to those who have to move frequently. It is useful for students going away to school, for it may be shut up and put in a dress suit case. Mr. Fred H. Daniels contributed the figures of racks shown at the left in Plate VI, made by high school students in Newton.

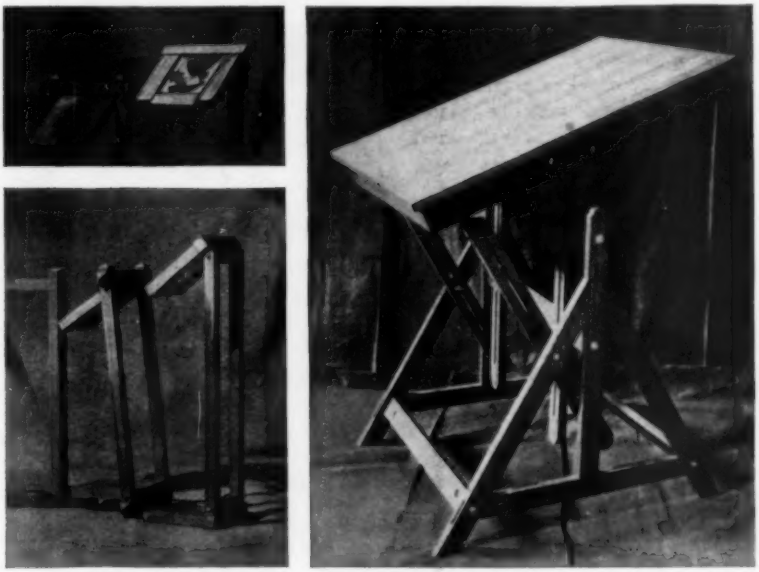


Plate VI

A MECHANICAL DRAWING TABLE

The other illustration, Plate VI, shows a mechanical drawing table made by one of the eighth grade boys in the Training School connected with the State Normal School, Winona, Minn., under the direction of Mr. J. H. Sandt, of the Department of Manual Training. It is adjustable at any height or angle, it is rigid and stable, the base or stand is easily taken apart and packed into the box under the drawing-board for convenience in moving or for temporary storage.

A BACK REST

Plate VII shows a most useful piece of camp furniture. It should form a portion of the equipment of every seaside cottage. It is a good problem for a seventh grade boy to tackle, inasmuch as it does not require extreme accuracy in workmanship to secure a successful result. This rest may be placed upon the beach or upon the lawn and easily adjusted at any angle.

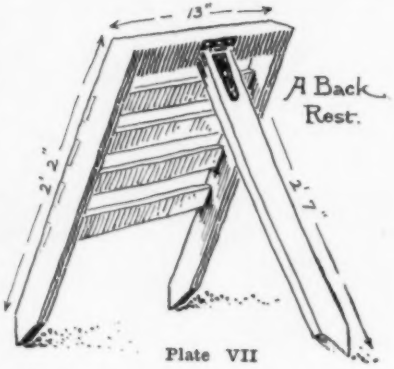


Plate VII

A CHRISTMAS REMEMBRANCE

The little card reproduced as Plate VIII comes from Mr. A. Bruce Cutler, Director of Manual Arts, Franklin, Pa. The original was engraved on wood and printed on the school press by one of Mr. Cutler's pupils. In the original, which was printed in green on a cream ground, the little dots indicating the holly berries were added by hand.

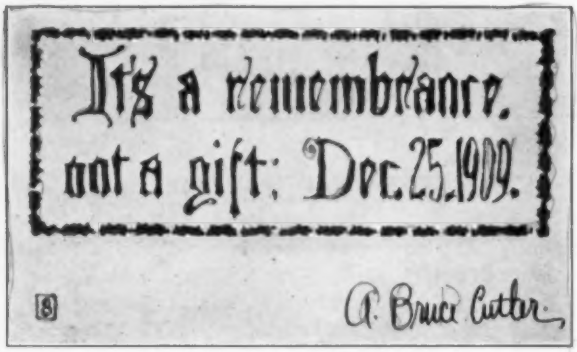
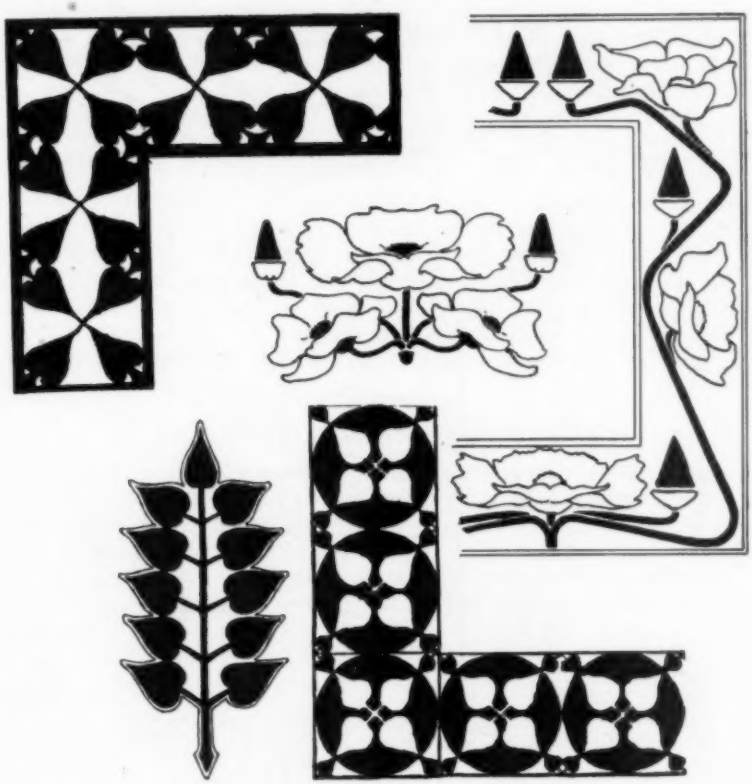


Plate VIII

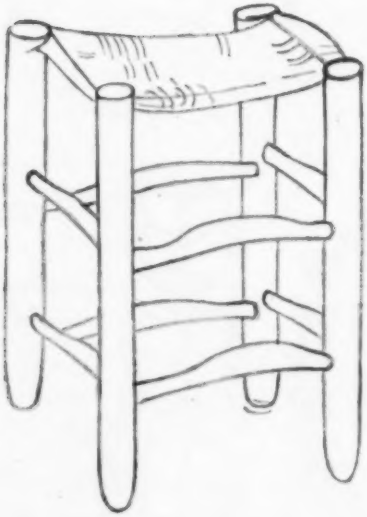
ELEMENTARY DESIGN IN THE HIGH SCHOOL

Highly conventionalized leaf, flower or seed forms make excellent decorative symmetrical units. These should be of the boldest, simplest



character, and combined and repeated to form rectangular border arrangements. The corners only might be filled, or the corners and centers of the sides, or the entire border closely covered.

Spaces existing between units may be left blank, simply paneled



or crossed by carefully arranged stem, vine or tendril forms. (See illustrations on page 399.)

Within the frame some brief quotation appropriate to the season might be planned and carefully lettered in simple single line letters. The color scheme might be in two tones and black.

ADVANCED DESIGN

A rectangular border, using conventional nature motives, within which letter a brief quotation appropriate to the season, is a good subject. The quotation should be commenced with a decorative initial letter. The border should be designed on some intelligent system of growth based on nature's principles. The lettering should be well-made, pen-formed letters of the old manuscript quill type or the Roman heavy and light line form. Two tones and black with touches of water-color gold is an effective scheme of color.

ELEMENTARY REPRESENTATION IN THE HIGH SCHOOL

The perspective of rectangular objects is a fruitful subject of study. For models use books and boxes in all positions and at all levels. Make clear the relation of horizon to horizontal lines. Make an exhibit of magazine illustrations, extending with red ink lines all edges which show perspective vanishing. Utilize memory drawing and elaborate the drawings of boxes into sketches of houses at different levels. Outline and one or two flat tones are sufficient for this work. (See the upper illustration, page 400.)

ADVANCED REPRESENTATION

Careful studies of furniture in various positions yield valuable discipline. Accented outline is best adapted for these studies. Much added interest is excited by making such accented outline studies with red or brown pencil instead of black.

The drawings on pages 399 and 400 are by Harold Haven Brown, teacher of drawing, Stuyvesant High School, New York City, who reserves copyright.

THE CONSTRUCTION OF A BOX

IN high school bench work, in addition to the instruction in tool practice, much can be done in the study of the construction and the design of the articles made. The following is an outline, that may be given to high school boys, of the constructive principles and the elements of design needed in the planning and making of a box. This, together with models and charts, will help in the study.

After the consideration of use, the construction of any object is determined by three things.

1st. The material used.

2d. The strains the object is subjected to.

3d. The consideration of appearance.

In making a wooden box there are three characteristics of the material that must be reckoned with.

1st. Its greater strength in one direction.

2d. Its tendency to expand and contract in width.

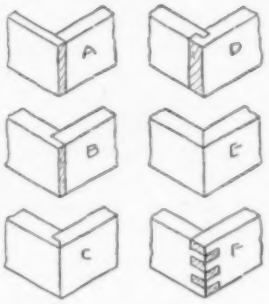
3d. Its tendency to warp.

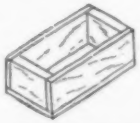
The first and second of these characteristics make it imperative that the grain of the side and end pieces run horizontally. This construction gives to the sides and ends their maximum strength to resist any crushing strain they may be subjected to. It insures the equal expansion and contraction of both sides and ends with atmospheric changes, which prevents the cracking of the material and the loosening of the joints. The tendency of the sides of a box to warp is overcome by the method of joining at the corners. The boards mutually hold each other flat.

The selection of the joint to be used on the corners of a box is determined by the two considerations of strength and appearance. The strength of a joint for a box depends on the amount of interlocking of the two joined pieces. This interlocking increases the gluing surface and thereby makes the joint more rigid. The appearance of a joint is enhanced by hiding the interlocking and covering the end grain.

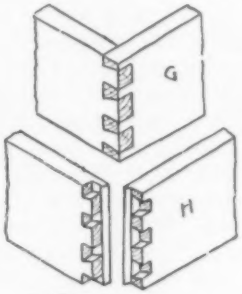
A butt joint conforms to neither of the above requirements and is therefore not well adapted for fine box-making. The rabbet joint is an

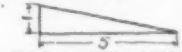
THE CONSTRUCTION OF A BOX.





THE GRAIN OF THE SIDES AND ENDS MUST RUN HORIZONTALLY

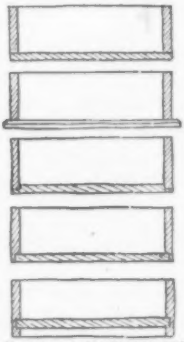




THE SLANT OF THE SIDES OF THE DOVE-TAILS SHOULD BE ABOUT ONE IN FIVE.

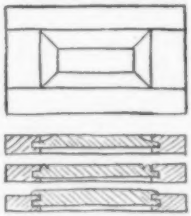
JOINTS USED IN BOX MAKING.
A-BUTT — B-RABBET — C-MITRED RABBET — D-GAINED RABBET — E-MITRE — F-LOCK-G-DOVE-TAIL — H-MITRED DOVE-TAIL.

THREE WAYS OF SETTING HINGES. —

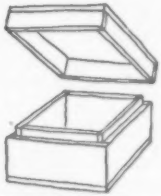


FIVE WAYS OF SETTING THE BOTTOM IN A BOX. —

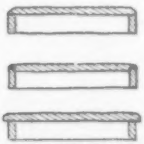
PANELED COVERS



A.W.G.



COVER HELD IN PLACE BY MEANS OF PROJECTING LINING. —



THREE WAYS OF CONSTRUCTING COVERS. —

improvement over the butt joint both in strength and appearance. It has more gluing surface and shows less end grain. A mitered corner makes a fine appearance but lacks strength. The dovetail is the strongest joint for box-making. The mitered dovetail has the strength of the dovetail and the finished appearance of a mitered corner.

The top and bottom of a box, in addition to enclosing it, reinforce the corners against racking strains. The same considerations of strength and appearance govern the setting of these. Should the bottom be glued on flush with the exterior, its end grain would mar the appearance of the box. This fault of construction may be avoided in three ways.

1st. By allowing the bottom to project beyond the confines of the box and rounding or beveling its edges.

2d. By rabbeting the bottom to reduce the amount of end grain showing.

3d. By setting the bottom in a rabbet cut in the sides and ends.

For the same reasons the top is allowed to overhang or is rabbeted or is either rounded or beveled to reduce the amount of end grain showing.

If a plain board were used for the cover it would tend to warp. The cover should be a panel in large boxes. In smaller models the box itself is cut open horizontally, forming box and cover. The part of the sides and ends forming the rim of the cover serve as cleats to hold the top board flat. A lining inside of the box and projecting above it will hold such a cover on. Hinges and a lock or catch may be used.

THE PLANNING OF A BOX

The general proportions of a box are very often determined by the thing it is to contain. When, however, this limitation does not hold, the general proportion of two to three should be adhered to, as closely as possible, in the relation of the sides of the rectangles forming the faces of the box.

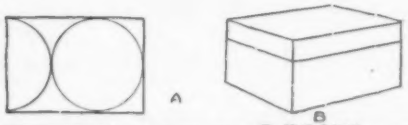
In addition to this general rule of proportion the following cautions may be given:

1st. Do not plan boxes that lack variety in the three dimensions of height, length and width; that is, boxes with square ends and those approaching a cube in appearance. Boxes with square tops form an exception to this rule when the height does not exceed two-thirds the width.

2d. On the other hand, do not plan boxes that have too great a con-

THE PLANNING OF A BOX

FIRST—THE GENERAL PROPORTIONS



A

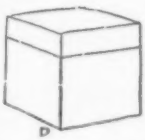
B

B THE SAME BOX IN PERSPECTIVE

A SHOWS THE PLAN OF A BOX WITH THE RELATION OF 2 TO 3 BETWEEN THE LENGTH OF THE LINES FORMING ITS FACES.

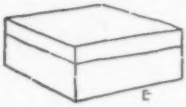
C

C A BOX WITH SQUARE ENDS



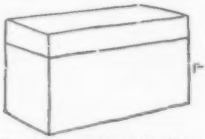
D

D—A CUBICAL BOX.



E

E—A BOX WITH A SQUARE TOP



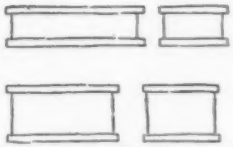
F

F—A BOX THAT IS TOO TALL FOR ITS BASE—

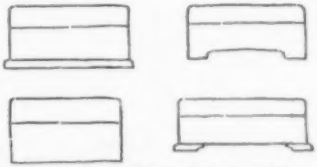
G

G—A BOX THAT IS TOO FLAT.

SECOND—THE PLANNING OF DETAILS

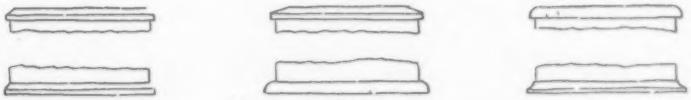


THE TALLER THE BOX THE LESS THE OVER HANG SHOULD BE.



FOUR OTHER STYLES OF TREATMENT—

THE TREATMENT OF OVERHANGS



A W G

trast in the relation of height to width. Boxes that are too tall for their base give the feeling of instability. Very flat boxes are unpleasing.

The following details must be decided upon and their proportions carefully thought out.

1st. The top, whether it is to overhang or not and what treatment is to be given to its edges.

2d. The bottom, whether it is to project or not or whether it is to be raised and the bottom edge of the box modified.

3d. The relative width of box and cover must be decided upon. Where possible this relation should be that of two to three.

A. W. GARRITT
New York City

HELPFUL REFERENCE MATERIAL

BOOKS DEALING WITH MECHANICAL DRAWING, CONSTRUCTIVE DESIGN, AND HANDICRAFT REVIEWED IN PREVIOUS NUMBERS OF THE SCHOOL ARTS BOOK

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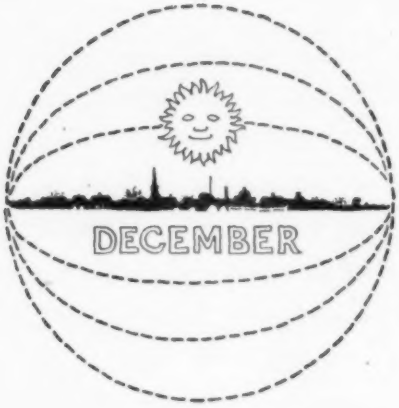
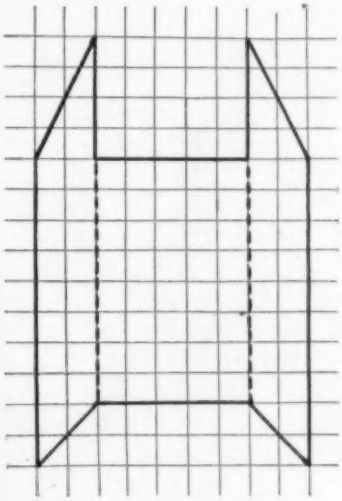


THE WORKSHOP

PAPER CONSTRUCTION

IS there anything more suggestive of fun and frolic to little children than a sled? How their eyes brighten and their tongues loosen at the mere mention of the name!

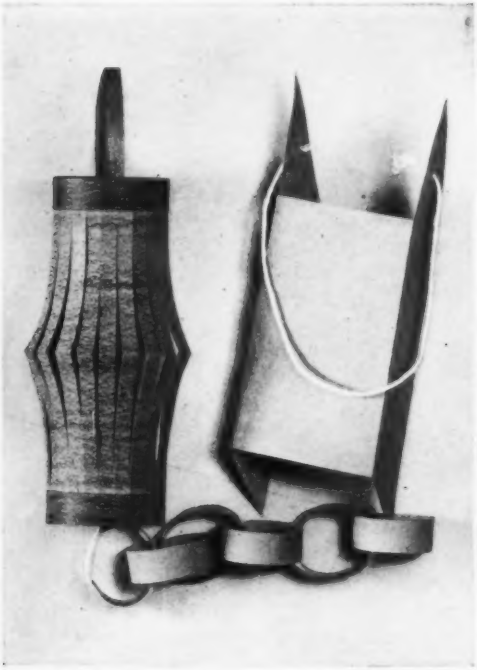
The construction of the sled is so simple, — drawing, cutting, folding, pushing the string thru the paper and tying the knots, — that it needs no explanation. The shape can be varied to suit one's individual preference. Two sleds can be made, a strip of paper placed over them and fastened with paste, brass fasteners or pins, and the result is a double-runner double ripper, or pair of bobs, according to the locality in which the children who make them live.



For the Christmas work, the envelope and box shown in the September number may be made again, this time with more care and perhaps of different size or shape. If, in folding the box, we crease inside the lines, then make another, creased outside the lines, to use for a cover, we shall have a very satisfactory receptacle for a few pieces of candy or some other small remembrance. The envelope may contain a little orris root or other powder wrapped first in thin paper. Both envelope and box may be decorated with some conventional design appropriate to the season. If it is desired to use the squared paper as a pattern for making the object of heavy paper or light-weight cardboard, the square for the cover may be cut an eighth of an inch larger than for the box and they may be folded into halves and quarters each way, making sixteen small squares. The cutting will then be done on the folds.

The children delight in making decorations for the Christmas tree either for the school or home. Nothing seems more fascinating than the paper-chains made in so many kindergartens from the colored papers.

By using the squared paper, the children can color and cut the paper, which is a step in progression. The half-inch squared paper cut into strips one square wide and eight squares long, are very satisfactory. The paper would better be colored, either with brush or coloring crayon, before cutting. If both sides are colored, the necessity for seeing the lines for cutting will produce a fairly thin color, which will be more pleasing than the heavier one which the children, left to their own devices, are so sure to put on. If only one side is colored, it may, if preferred, be the plain side of the paper, the cutting being done on the lines on the back. The Christmas colors are very effective in these chains, either used in combination or in mass. The chain is made by forming a ring of the first strip, lapping one end of it over the other and securing with paste. If the paper is colored on but one side it is better that it be the outside. The second strip is then put thru the first and the ends pasted. The third strip is slipped thru the second and pasted, and so on. If the work is to remain in the schoolroom, the short chains may be put together with more links, making one or more long chains that are very effective for decoration.



Another decoration, borrowed from the kindergarten, where it is made

from the squares of colored paper, is the "lantern," so-called. Here, again, the children may do all the work, which is a distinct advantage. Quarter-inch squared paper is preferable for this if the lines are to be used for cutting, but they can easily be made from plain drawing paper. Cut a six-inch square. Make a black border two squares wide top and bottom. Color the middle to taste. Placing the two black edges together, fold the paper thru the middle. Cut from the fold to the border on each of the lines. Open. Holding the paper so that the black borders are at the top and bottom as before, lap the two sides sufficiently to paste at the top and bottom. The crease thru the middle will give shape to the "lantern." If the plain paper is used, the top and bottom edges may be folded over the desired width for the border. If the paper is at all stiff, this fold (having the inside of the crease on the colored side of the paper) will also help in shaping the lantern. Fasten a strip of paper or a string at the top to hang it.

ANNA J. LAMPHIER
North Adams, Mass.

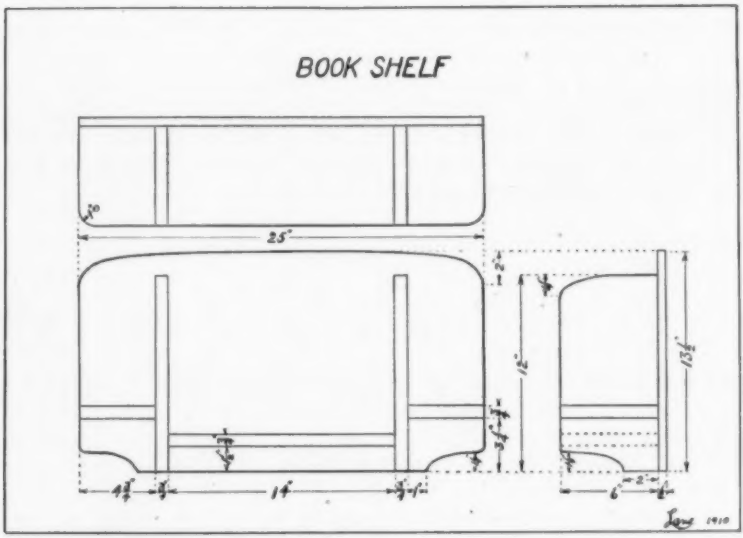
BOOK SHELF

THIS model was first used by Mrs. Gertrude Cochran Smith as an optional model that could be successfully made by the better workmen of the seventh grade, but it is worthy the metal of any grammar grade boy, especially if gained joints were substituted for the butt joints as given in the drawing.

The outline of the different pieces may be modified by the student, but it will be found best not to cut off much from the back, or the books and the shelves will seem to lack support. Almost any kind of wood may be used.

Construction: The two uprights may be planed up together from one rough piece $\frac{7}{8}''$ x $6\frac{1}{2}''$ x $25''$; and the three shelves from a piece of the same size. These pieces should be planed out-of-wind, i. e., the working face should be in one plane; test by holding the edge of the board toward you and sight over the face; or holding the end of the board toward you place two parallel sticks, the blades of two squares will answer — on edge near the ends and sight over the upper edges of the sticks.

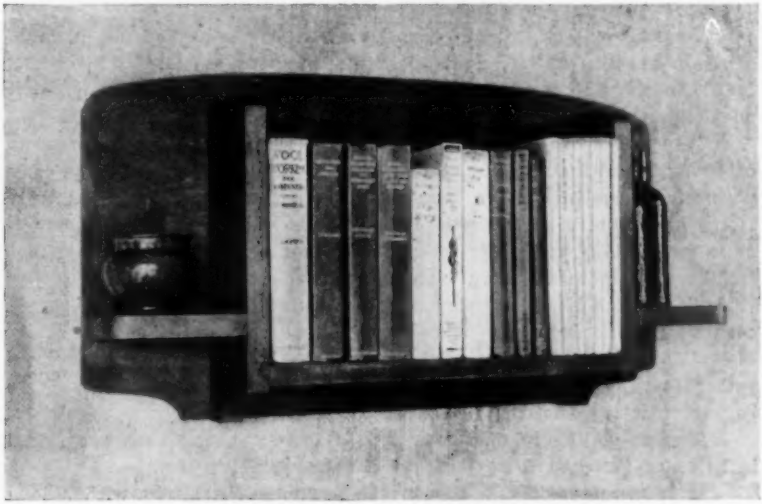
The back will require a rough piece ⅝" x 14" x 25½", which should be planed out-of-wind, square and true, before laying out the curves. Make paper or cardboard templets for the curves, letting each pupil make his own. The curves may be sawed roughly with the turning or coping saw and smoothed to the line with the spokeshave and chisel; then thoroly sandpapered.



Nail the uprights to the small shelves, using 2½" No. 12 brads, being sure that the shelves are square with the uprights both ways. Next nail the uprights to the long shelf. Screw the back to the other parts with 1" No. 8 screws; put four in each upright, two in the long shelf and one near the end of each small shelf. Set the nails as they are driven and cover the heads with putty or with a paste made of fine sawdust and glue.

Finishing: Very satisfactory brown stains may be made by thinning burnt sienna, burnt umber, ground in oil, and "drop black" or black ground in Japan, with turpentine or gasolene. For greens use Prussian

blue or ultramarine, medium chrome yellow, and black. The regular house painter's colors will give good satisfaction, but not as clear color as the more expensive tube-colors. Apply with a brush and rub off the surplus with shavings or excelsior. Allow to dry for twenty-four hours and finish with floor-wax. A very thin coat of shellac applied before the wax — giving ample time for it to dry — will give a better finish.



A soft rich, brown may be produced on white oak, chestnut, butternut, and sycamore by fuming with ammonia. Place the article to be fumed in a tight box, — a packing box lined with paper, pasted to the inside is good, — place the ammonia in a shallow dish in the box, close tightly and leave for several days. Finish with wax or if a darker shade is wanted use linseed oil. The common household ammonia will answer, altho the concentrated ammonia is better.

The shelf may be screwed to the wall by two screws put thru the back 6″ above the shelf and 1½″ from the uprights, or it may be hung from the picture molding by wires. Drill two holes 1″ from the top of the upright and 1″ each side of the center, put the wire out thru one hole and back thru the other and twist the end around the wire that

goes up to the molding. By slipping this loop thru the holes the weight may be adjusted so that the case will hang flat against the wall.

FRANK P. LANE
Hill Institute, Northampton, Massachusetts

A KNOTTED BAG

ONE of the best manual occupations for elementary schools is found in knotting braids, cords and raffia; it gives practice in the use of both hands, without strain upon either muscles or eyes, and practically no equipment is needed.

A pound of natural colored raffia will furnish an immense amount of practice and training, at the expense of ten cents, and two or three pairs of scissors and a few one-foot rules will supply the needed tools. If the pupils are willing to provide themselves with some soutache braid,* or if there is any scheme of selling the things made, by which that material may be obtained, very beautiful articles can be constructed.

To make a little shopping bag, two pieces of braid of twelve yards each will be needed.

A loop, one inch in diameter, that may be either sewn or knotted together (sewing makes the neater work), is used at the bottom of the bag to start the knotting from.

Twelve pieces of braid one yard long are cut, and each one folded in half and fastened to the ring by a buttonhole-stitch.

It is more convenient to work at knotting if a string with a long loop is attached to the work, and the loop fastened to the back of a chair, or some other object, that will allow the worker to pull firmly. (See illustration, and Figure 1.)

When this is arranged take the braids in pairs, and tie an overhand knot in each pair (see Figure 3) about one inch from the loop. When one row of knots is completed, make a second row about one

*Soutache braid is a material used just now very liberally, for trimming dresses and for fancy-work, and may be obtained in either silk or cotton. It is pliable and strong, and may be bought from any dry-goods store that sells dress trimmings. The silk braid costs about twelve cents for a piece, which contains twelve yards, and the cotton braid five cents for the same quantity, and may be had in all the popular colors.

Method of Working.
Figure 2.

Buttonhole Stitch.
Fig. 1.

Fig. 3

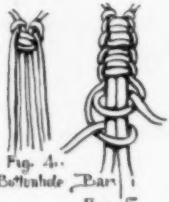


Fig. 4. Buttonhole Bar
Fig. 5.

Detail of Fringe
Fig. 7.

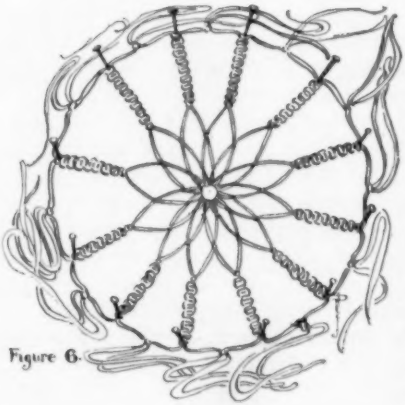
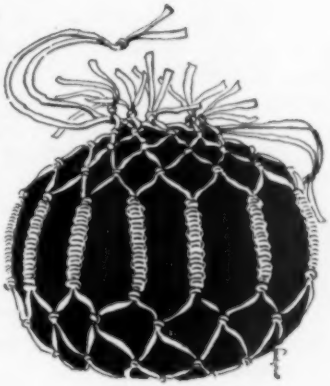


Figure 6.



A Knotted Bag of Raphia

inch and a quarter from the first, and after that a row about one and a half inches from the second.

Good practice is given in this work in judging spaces, so as to keep these meshes an even size in each row, and as it is desirable to keep the work flat, the meshes in each row must grow larger.

When the three rows of overhand knots are completed, twelve more pieces of braid may be cut, twelve inches long, with which to make the buttonhole bars thru the centre of the bag. Each new piece of braid is to be folded in half and fastened with a buttonhole-stitch round the last knots, as shown in Figure 4. Arrange the new braids so that one end will hang on each side of the two pieces from the overhand knots, which make the foundation of the bar (see Figure 5).

When these are all in place, and the work on the bars is ready to begin, hold the foundation braids with the left hand, and with the right make a buttonhole-stitch around them, with the new braid on that side. Then reverse the process, holding the foundation braids with the right hand, and making a buttonhole-stitch round them with the left hand. Continue in this way alternately until eleven stitches have been made with each hand. Push them up firmly together, and tie an overhand knot with the foundation braids, over the ends of the new braids. They may then be cut off as closely as possible to the knots, and if a few stitches with sewing silk that matches the color of the braid are used, it will prevent the ends showing.

When the twelve bars are finished, lay the bag on a drawing-board or a piece of cardboard, spreading it out flat, and arrange the bars at equal distances apart, putting a pin thru each and into the board underneath, so that it is held firmly in place, as shown in Figure 6, then divide the foundation braids, taking one from each of the bars that are side by side, tie them with an overhand knot so that they form a circle at the end of the bars.

Add three more rows of overhand knots, allowing the meshes to grow slightly smaller, which makes the bag draw in a little round the top, and will leave about one and a half inches of the braid as the foundation of a fringe.

Cut two pieces of braid each thirty-two inches long, to be used as draw strings. The remaining braid is to be divided into twelve parts for fringe.

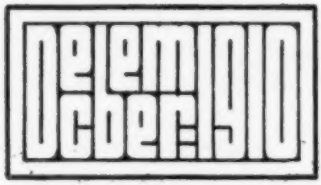
To divide into twelve parts, fold the piece of braid that is left

into thirds, then in half, and again in half, and cut through the loops. Now each piece is to be cut in half and attached with a buttonhole-stitch, on either side of each overhand knot, as in Figure 7. This makes a fringe for the top of the bag. Run the draw strings thru the top meshes, and tie with an overhand knot at each side of the bag.

The bag should be lined with a piece of plain silk, of a color to harmonize with the braid used. The lining will be a straight strip, two inches deeper than the knotting. Make a one-inch hem at the top and gather the bottom of it; when it is in place, sew each of the knots round the top of the bag to the hem, and place a few stitches at the bottom to keep the lining and the knotting together.

These make very serviceable bags, as the braid is quite strong, and after one has been made a number of variations may be designed.

NELLIE M. PAIRPOINT
Providence, Rhode Island



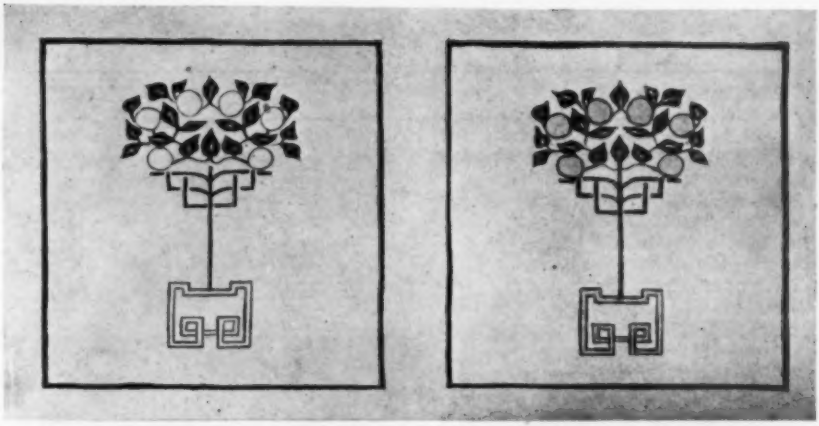
THE EXHIBIT

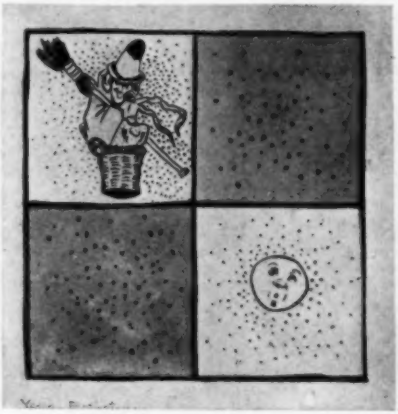
Washington Irving High School
New York City

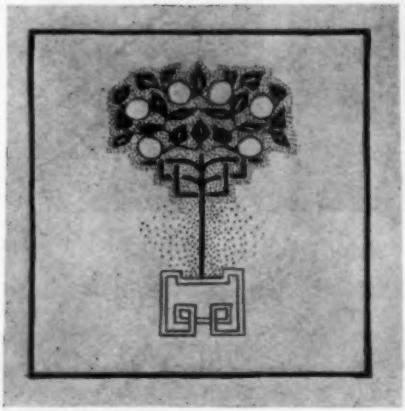
Original Design
for a Window

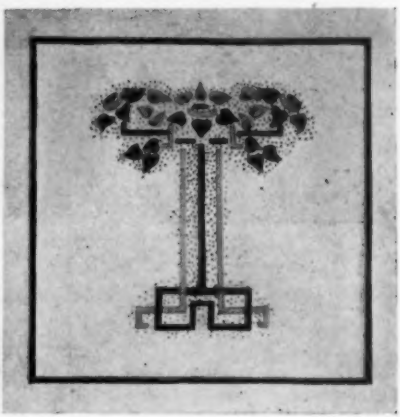
Adele C. Loog
W. I. H. School

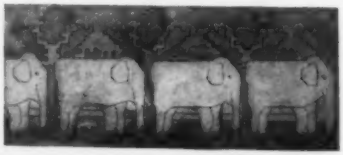
THE Plates exhibit work by the girls in the Design Courses. Any girl is eligible for these courses who has completed her first year in the high school. The first year work presents general problems, nineteen periods per week; the second year offers a choice between Costume Illustration and General Commercial Design, twenty-one periods a week. The teachers keep in touch with trade requirements, and the students frequently visit the factories, shops, and the Metropolitan Museum. Some of the graduates of these courses have been placed in fashion and general designing houses, and are now working their way up as apprentices, with satisfactory results. Others have obtained positions in commercial houses where mechanical dexterity is in demand.

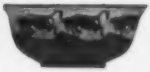


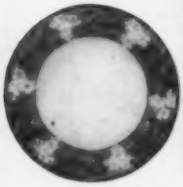
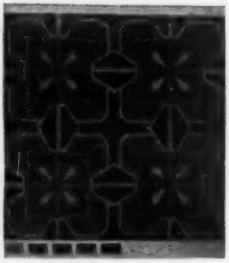
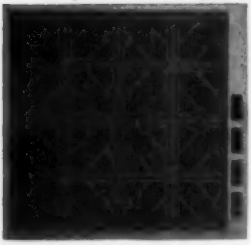


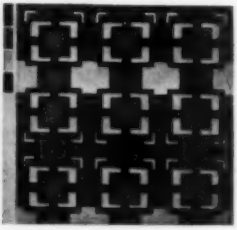










ORIGINAL DRAWING OF CHILDREN'S DRESSES ADAPTED FROM SKETCHES TAKEN FROM LIFE BY

Compensation

The laughter of the year has fled;
The pretty flowers all are dead;
The robin sings no more;
But tho the world around is white,
Within the hearth-fire blossoms bright,
And books, their gardens filled with art and song,
Beguile the happy heart, its cherished dreams prolong.
Ah! the old friends seem dearer than before
When snows are drifting at the pane and door.

MINNIE E. HAYS

EDITORIAL

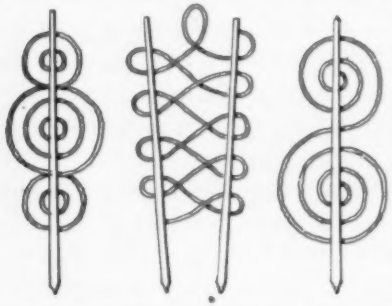
MY earliest memories include a woodworking mill with its fearsome machinery — the great humming and shrieking circular saw that turned logs into boards and made a mountain of sawdust for me to play in; the roaring and hissing engine room, into one dark corner of which I could go to get warm of a frosty morning; the turning lathe and the shingle jointer raining chips and shavings on me when I ran the gauntlet of the mill to find my father and call him to dinner. Now after forty years I can see his smile and hear his "Hello, Sonny!" as he shifts a driving belt, shakes the chips from his blue jumper and overalls, and takes my hand in his for our keeping-step on the way to kiss Mother. From that mill came endless trash for the house fires, among which could always be found ends of boards that would split easily into kindlings. The man in the mill gave me a real little hatchet with which I could help the woman we both loved, by splitting her kindlings. When I cut half-off the end of my left thumb they skilfully bound it in place, kissed me, and told me to be more careful. I look upon that scar now as my first "mark" on a manual training exercise!

About a year later I earned my first jack-knife. Father never bought toys for us; he made them: blocks for building houses, and a substantial house roof,* sleds, carts, shovels, swords, guns, boats, windmills, bows and arrows, and a wooden toad that would hop. I used to watch him produce these things; consequently I cannot remember the time when I did not want a jack-knife like his. When, therefore, he told me that if I would "be a brave little man" and let a dentist take out some double teeth that were misbehaving he would give me the long-coveted knife, I promised at once. I shall never forget the

* When I recall the solid satisfaction of planning the foundation of a house to fit that roof, and of crowning the walls with it, I am convinced that all sets of building blocks should include a roof in one piece. We used it as a tent for soldiers, a trough for the pigs, as a lonely rock at sea, and for a dozen other things.

day! Mother made milk-toast and custard pie for me for supper that night, and Father gave me the knife. It had a smooth brown handle with shining ends and a name plate set into one side. My! wouldn't it cut! I carry with me as proof of the keenness of that blade a scar at right angles to the first one on my left thumb, making an X. That is the "mark" I received for the successful completion of a boat with a keel whittled from one piece of wood.

Then came The Great Fire, when my father lost all his property, and that never-to-be-forgotten winter when we lived from hand to mouth. "Where shall we get spending money now?" "Earn it," was the answer. From some mysterious corner Father produced a bundle of rattan and some tapering cedar stakes about two feet long, with holes in pairs bored thru them at regular intervals. He taught us how to make pretty trellises from this material. These we painted "leaf green," to make them unobtrusive, and sold them from house to house in our own and neighboring villages, and so obtained our spending money.



Spending money in those days did not mean chocolates and ice-cream sodas! It meant The Youth's Companion, "bracket-saw" blades, "designs" and transfer paper, new jack-knives, and harmonicas. The frames for our bracket-saws we had to make. Father furnished the clamps only (and those he made himself). We were never allowed to purchase anything we could by any means produce for ourselves. For what other reason were boys given brains and hands?

When I was twelve years old I saw for the first time a real artist at work. It was the day before the Fourth. We were "down at the Landing in swimming" when we discovered him — my brother Fred and I—and notwithstanding a field of hay we were to turn and rake up, spent the day watching him paint. When we reached home, about four o'clock in the afternoon, and found Father and a man he had hired to do our work getting the hay into the barn, we were told that we could not leave the yard at all the next day. "Not even to buy fire-works?" "No, not even to buy fire-works." Fortunately we had laid in a stock of paper caps; but, alas, we had not purchased the pistols for firing them. "But how shall we get pistols to fire our paper caps?" "Make them," was Father's laconic answer. And make them we did, of wood and tacks and rubber bands,— pistols that fired the caps all right.

The following winter, when I was thirteen and Fred was almost twelve, we complained of the difficulty of feeding our two cows. There wasn't room enough around the mangers. "We shall have to build a wart on the barn," said Father. One bright morning, at the beginning of the next summer vacation, the lumber was landed in the barnyard. Father staked out the "wart," helped us build the foundation and lay the sills, made a rough sketch of the rest of it on a shingle, and told us to go ahead! He came once a day to see how we were getting on, but did no more work on the job. Needless to say, we boys enjoyed the work of our own hands that winter when we were able to feed the cattle and care for their stalls without the slightest inconvenience.

"A motive for productive effort;" that, says George H. Martin, is at the present time the crying need in our public schools. To do something I loved to do to help my mother; to make toys like Father's, or because I had to produce them or go

without; to manufacture things that would sell; to build something I knew to be necessary, something of permanent value;— these were my motives to productive effort. I wish every American boy and girl now in our schools could be actuated by similar motives. To march day after day without music, to pile paving stones and then to pile them again for exercise, to do stunts upon order simply for the sake of giving the boss the pleasure of seeing his orders obeyed, to take medicine daily when one feels perfectly well merely because a woman says it's good for you and you must, to work artificial problems in school for their educational values,— ah, such things are all of a piece. What a relief it is to quit practicing and play something! What a relief when pumping strokes becomes pumping water! What a relief to forget one's " constitutional " and to have an exciting game of golf!

Christmas is the one occasion of the entire school year which can furnish to children of all grades a genuine compelling motive to productive effort in handicraft. Love of parents and friends, the desire to give pleasure to others, the craving for real problems, for making useful and beautiful things, the passion for self-activity, here find ample scope. At this season the efficient teacher merely guides the racing team, sails the flag ship of the eager fleet.

The contributed articles in this number, the annotated lessons, the workshop problems, and even the correspondence, will all furnish ideas to be worked out by the children. Let us not decide for them, direct them, think for them, supervise them, and criticize them too much. Let them have the joys of initiative, of invention, of self-help, of personal achievement, of well earned praise. Let us consider again the import of that bit of oriental wisdom on the Bulletin.

¶ The cover stamp this month is from one of the reliefs of the so-called "Harpy" monument, from the acropolis of Xanthos, now in the British Museum. This odd creature, one of the four found on the monument, has provoked no end of discussion. The most popular theory is that of Curtius who regards it as a benevolent being carrying the dead to the Elysian fields. The egg-shaped body supported by powerful wings, the human head and hands dominating the animal elements, are suggestive of the possibility of a new and richer life hereafter. If this is the true interpretation, we have here an early-Greek angel! At this season, with the echo of the song of the Christmas angels in our ears, it is well to remember that we are indebted to the Greeks for the forms of these glorious beings, which for nineteen hundred years have beautified the Christian heaven.

When Bezaleel, "the first artist whose name is recorded in the world's history," * made the cherubim for the mercy-seat, he was influenced undoubtedly by the winged globe and other winged figures of Egypt. It is certain that the Hebrew ideals of spiritual beings were greatly modified by the winged creatures they saw in Babylonian and Chaldean art during the captivity, and still further, during the second and first centuries B. C., by their acquaintance with objects of Greek workmanship. Hebrew ideals formed the basis of early Christian ideals. The *form* of the Christian angel seems to have descended therefore somewhat as follows: (1) A winged symbol from the Nile valley and a winged creature from the Euphrates valley; (2) a Hebrew cherub and a Phoenician Sphinx; (3) Hermes and a Homeric Harpy; (4) Eros and the Lycian "Valkyre" of the cover stamp; (5) the Greek Victories; (6) the Angels of the New Testament; (7) the Angels of Christian art.

* Bezaleel, the son of Uri, the son of Hur, of the tribe of Judah, architect, sculptor, potter, and jeweler; date uncertain, but probably between 1300 and 1200 B. C. See Exodus xxxi. 2-5.

¶ In December the sun runs lowest. This may be symbolized in such a diagram as that on page 410, a device peculiarly appropriate for a geography paper or a folio of mechanical drawing made during the month. The solstice falls on the 21st. Then comes the shortest day and the longest night. The winter solstice pennant should be hoisted on the school flag staff, and some appropriate device used, that day at least, upon school papers. The simplest possible design is a sphere with two-thirds dark, as shown in the central part of the design on page 401. The whole design is better, however, recalling, as it does, the rapid flight of time. Christmas Day will soon arrive, the first day when the sun's intention to return is perceptible.

Perhaps the old form of the Zodiacal sign for this month, the sea goat, has reference to this fact. The sun has spent too much of the day under the sea, but now, like a goat, he will begin to climb the steep-walled heaven again. Other interpretations of Capricornus are given on page 437 and herewith. The hieroglyphic of the sign is given in several of the designs, and once alone in a circle. December was the tenth month in the old

Roman calendar. This fact suggested the device on page 347, the holly leaf, long associated with Christmas, being the motif for the ornament. The name of the month has been forced into a decorative panel on page 419, after the manner of some of the old Cufic inscriptions to be seen in the mosques of Constantinople. But Christmas and its symbolism dominates the month. Miss Weston's symbol for December is therefore the child with his birthday cake and candle, page 442. The holly is, thruout almost all the United States, the typical Christmas green. This is shown in various forms in the colored plates. The mistletoe is an ancient symbol of the time, easily adaptable to all sorts of decorative forms. On pages 384 and 406 are two insect-like ornaments (a butterfly and a dragonfly in shape) made from the mistletoe.*

¶ The frontispiece is the reproduction of a composition by Sidney H. Riesenberg, of the Institute Art School of Chicago. It represents the three wise men under the guidance of the star of Bethlehem. This may be copied in water color, or interpreted in line or silhouette, or in black and white, for use in connection with Christmas salutations, essays, or other things appropriate to the season. For this illustration we have to thank The King-Richardson Co., Springfield, Mass.

¶ The Supplement continues the series of exercises in design given by Miss Child in her courses in the School of the Museum of Fine Arts, Boston. The series began in the September number and is proving of value to teachers, especially in the direction of stimulating children to original effort in design.

¶ The next International Congress on Art Education will be held in Dresden during the summer of 1912. Mr. James Fred-

*A careful study of the plant by a German artist will be found in The School Arts Book for December, 1906, page 337.

erick Hopkins, of the Maryland Institute, Baltimore, is the president of the American Committee and this insures a successful representation of American work and a large delegation of American teachers at this congress which will exceed all others in attractiveness and educational uplift.

¶ A wide-awake supervisor seldom lacks illustrative material. His eyes are alway open and his business ever present to his consciousness. He finds in catalogs of holiday publications, in the advertisements in the December magazines, in the Christmas cards he receives, on the wrappers of the new books, such material as Plates I and II exhibit. All the illustrations on Plate I came from such sources. (I wish I were able to give the names of the designers in each case that I might give them credit and thanks.) The larger wreath on Plate II was clipped from an advertising pamphlet; the smaller wreath came from a similar source, but has been modified by the addition of the red. The border of this plate is a stock ornament manufactured by the American Type Founders Company.

Plate III gives material derived from other sources. I happened to be in St. Peter's, Rome, one year for the Feast of St. John. The vast cathedral was sumptuously decorated for the occasion. I brought away from the service a single sketch, that of an enormous candle seven feet high, richly ornamented and set in an antique bronze base, to which I was attracted chiefly by the lines of drip which had cooled and pulled away from the body of the candle. That sketch is reproduced upon the plate. The other candle is a design based upon a memory of the Feast of St. Helena, Jerusalem, when the Patriarch was escorted from the lowest crypt of the Church of the Holy Sepulcher accompanied by flower-boys, intoning priests, and monks bearing candles with sprays of olive tied to them with ribbon.

I was present at a Christmas party in New England when the Yule-log was drawn in and the fire started upon the hearth. Unfortunately the chimney smoked and the room was filled for a few moments, during which time the candles upon the Christmas tree seen thru the smoke had rosy halos. The memory of that evening is responsible for the tree on the plate.

I had in my Christmas box a decorative border I had clipped from a publisher's announcement page in one of the magazines. In that border Christmas toys were used, together with ornamental foliage; that suggested to me the Noah's Ark design. In early Christian art the ark is one of the symbols of salvation. I selected that toy therefore to be made gay with the Christmas holly. The angularity of the holly leaves and the more awkward angularity of the five-pointed star suggested to me the ornament in the lower right-hand corner of the plate. And as for the border, that was devised at the last to furnish attractions in the margin line where they ought to be to balance up the plate as a whole.

Plate IV is the cover of a "house organ" issued regularly by the Sherwin-Williams Company of Cleveland. This I saved as an illustration of a novel and effective use of the holly in a cover design. The blocks from which this is printed were generously loaned by the Sherwin-Williams Company.

An alert supervisor is like Emerson's "Guy."

> "So did Guy betimes discover
> Fortune was his guard and lover.
>
> . . . . . .
>
> He gold or jewel could not lose,
> Nor not receive his ample dues,
>
> . . . . . .
>
> And made each tide and element
> Stewards of stipend and of rent.
>
> . . . . . .

Stream could not so perversely wind
But corn of Guy's was there to grind,
. . . . . .
And the world's sun seemed to rise
And drudge all day for Guy the wise.
. . . . . .
Belonged to wind and world the toil
And venture, and to Guy the oil."
. . . . . .

¶ The birth stone for December is the Turquoise, corresponding with Ruskin's zodiacal color for the month, "Lucia," or Marine, the intermediate between blue and green. The tur-

quoise is the symbol of success, — fruitfulness (green) on a basis of truth and justice (blue), — the kind of success one has in mind when he quotes, "Honesty is the best policy."

"If cold December gave you birth,
The month of snow and ice and mirth,
Place on your hand a Turquoise blue;
Success will bless whate'er you do."

¶ The bird especially appropriate to December is, perhaps, the crow. This black and clever bird may fairly be called one of nature's successes. Always associated with man, always considered a thief, an enemy to be fought by traps and guns, he

still flourishes. Recently he has been proven by scientists to be on the whole a friend of the human race, a friend that should be honored and encouraged. The crow and all his kin, rooks, ravens, and the "Jackdaw of Rheims," are likely to hold their own against the human race, whatever we may think of them. These strong black birds have always been associated with twilight, winter, gloom, and death, and therefore with the dead-low-water period of the solar year. The crow as interpreted by two English artists is shown here;* as interpreted by Mr.

Keller of Cleveland, in The School Arts Book for March, 1909, page 676; and as interpreted by Miss Sweeny of Philadelphia, as a stencil in the illustration reproduced herewith. All of these symbols may be used to add to the significance and beauty of school work during the month. We want to develop in children a love for fine handicraft and the ability to produce it. From the simplest elements beautiful things may be evolved. I fancy the elements which go to make up that cartouche of the god Ptar are but a block of wood, a lump of clay and a skein of thread before the seated workman. Walter Pater says the Mycenean period might well be called "The age of the hero as

* These are traced in silhouette; the flying crow from a drawing by Stewart Orr; the others from an etching by Minna Bolingbroke, both of which appeared in The International Studio.

smith." Homer had, he says, "a constant preoccupation with every form of lovely craftsmanship." We want to develop in our own nation "that profoundly reasonable spirit of design which is traceable in Greek art, continuously and increasingly upwards from its simplest products, until it reaches perfection." This will come about, if at all, thru accepting cheerfully our limitations of material and other circumstance, and doing as lovingly and as perfectly as possible the common tasks of every day.

¶ Two sets of prizes, to be known as the Seabury Prizes, are offered by The American School Peace League for the best essays on one of the following subjects:

1. The Opportunity and Duty of the Schools in the International Peace Movement. Open to Seniors in the Normal Schools of the United States.

2. The Significance of the Two Hague Peace Conferences. Open to Seniors in the Secondary Schools of the United States.

Three Prizes of Seventy-Five, Fifty and Twenty-Five Dollars will be given for the three best essays in both sets.

The judges are: David Starr Jordan, President Leland Stanford, Jr. University, of Palo Alto, Cal.; Wilbur F. Gordy, Superintendent of Schools, Springfield, Mass.; J. Asbury Pitman, Principal State Normal School, Salem, Mass.; Samuel T. Dutton, Teachers' College, Columbia University, New York; P. P. Claxton, University of Tennessee, Knoxville, Tenn.; Miss Edith C. Westcott, Principal Western High School, Washington, D. C.; and James H. Van Sickle, Superintendent of Schools, Baltimore, Md.

The contest closes March 1, 1911.

Essays must not exceed 5,000 words (a length of 3,000 words is suggested as desirable), and must be written, preferably in typewriting, on one side only of the paper, 8 x 10 inches, with a margin of at least 1¼ inches. Manuscripts not easily legible will not be considered.

The name of the writer must not appear on the essay, which should be accompanied by a letter giving the writer's name, school, and home address, and sent to Mrs. Fannie Fern Andrews, Secretary American School Peace League, 405 Marlborough Street, Boston, Mass., not later than March 1, 1911. Essays should be mailed flat (not rolled).

The award of the prize will be made at the Annual Meeting of the League in July, 1911.

Information concerning literature on the subject may be obtained from the Secretary.

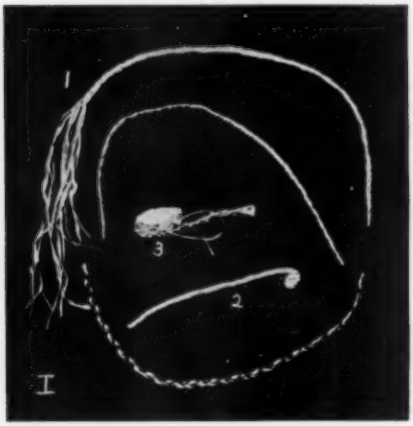
CORRESPONDENCE

Augusta, Maine.

My dear Mr. Bailey :

In the primary grades of Augusta, Maine, the pupils were enjoying the use of raffia, and after making simple mats, bags and baskets, we suggested to them that they try doll hats. This immediately appealed to the children and their interest and delight in the work made the results most satisfactory.

Dolls, large and small, were brought into the schoolroom, and the hats made to fit the different sized dolls. The simple shapes that were



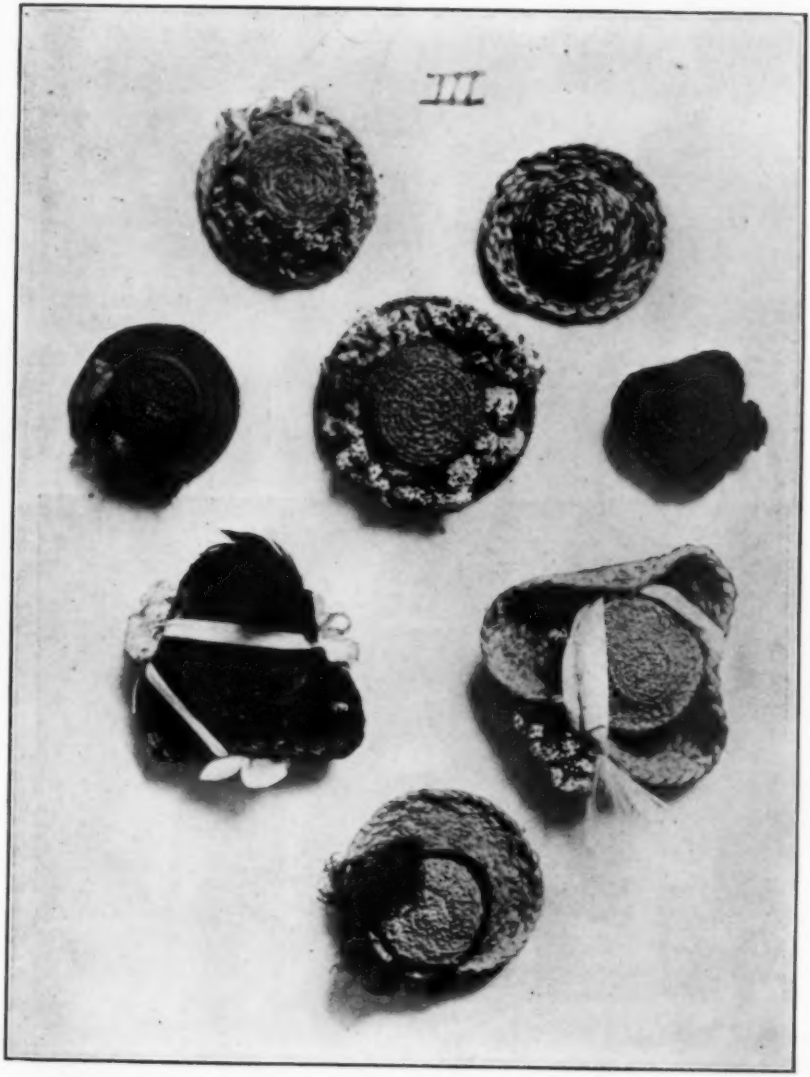
chosen by the children might well be copied by the milliners of the present day.

To our surprise, the boys as well as the girls were interested, and the hat on the standard, Plate II, was made by a fourth grade boy.

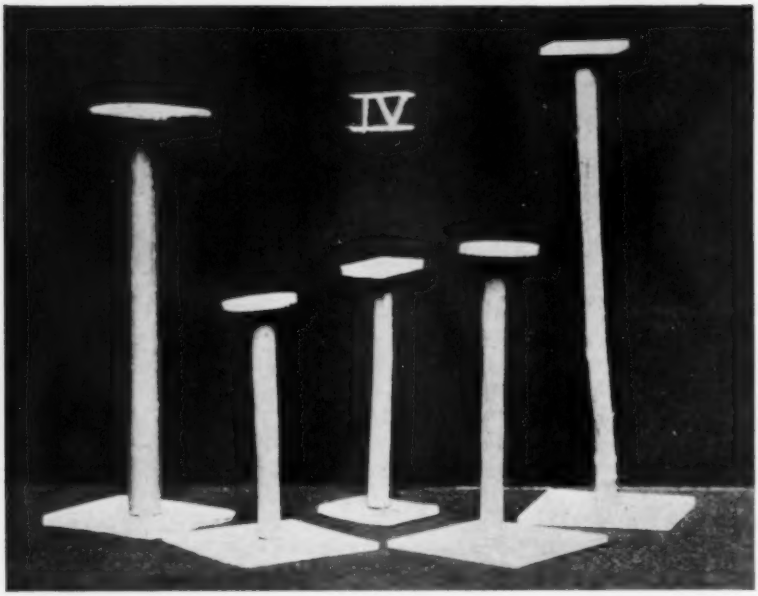
Plate I illustrates the different steps taken in the construction of the hats. A three-strand braid is made, using several pieces of raffia for one strand, thus getting the desired thickness for the braid, Figure 1.

Care should be taken not to braid too tightly. One pupil may hold the strands while another braids, or the raffia may be fastened to something in the schoolroom.

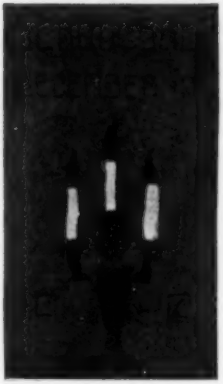
When the braid is finished and ready to start the hat a raffia or darning needle is threaded with a very small strand of raffia and this strand is wound around one end of the braid. Several stitches are taken

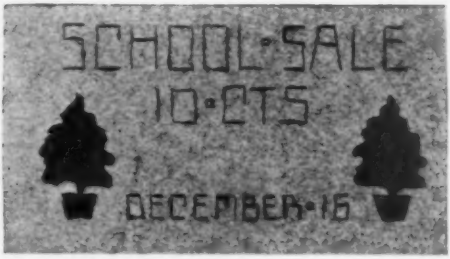

III

V


IV

thru to fasten it securely. Then as in Figure 2, Plate I, coil the braid, holding it flat, edges touching. The first few stitches are taken thru in order to make it firm, then the needle is passed from edge to edge, keeping as far as possible all the sewing on the wrong side. A new braid is added by splicing and not by tying.





When the top of the crown is made the desired size, form the side by placing the braid at right angles to the top, Figure 3. The brim is formed in the same way, at right angles to the side crown.

Next came the trimming. For this, material was brought from home, ribbon, flowers, feathers, etc. Colored raffia was also used. We found that in trimming the hats it gave the children an excellent opportunity to learn

and appreciate good combinations of colors. Plate III shows a few of the various styles with the different trimmings.

After the completion of the hats the boys made wooden standards for them, Plate IV, and the girls covered hatpins with sealing wax in colors that harmonized with the hats and their trimmings. Plate V shows one of the proud possessors of a raffia hat made especially for her by a little girl in the fourth grade.

Clara Louise Rice,
Assistant Supervisor of Drawing
Newton, Mass.

Middleboro, Mass.

My dear Mr. Bailey :

Just before Christmas we held a sale of articles made by the children in their manual work. We had a table of home-made candy, and the children furnished an entertainment and sold tickets. The arrangements of text and Christmas motif were designed by the children of the eighth grade. We made one hundred dollars. This pays for all materials used for the manual work this year with considerable left over to use another year.

All the objects made were sold. We have not caught up with our orders yet.

Cordially yours,

Mary L. Cook.

THE ARTS LIBRARY

BOOK REVIEWS AND NOTES

Art of the Ages. By Marie R. Garesché. 244 pp. 5½ x 8. 153 half-tone illustrations, several maps and chronological tables. The Prang Educational Co. $1.25.

This might be called a reading book on the history of art. Avoiding the chronological pitfalls, the archaelogical bypaths, and the thickets of critical discussion, the author guides the reader happily along the highway of civilization from Memphis to Ravenna, with sufficient illustration and sensible comment en route. The critical may regret the lack of reference to recent discoveries in Crete and Olympia, and to recent advances in our knowledge of the Acropolis of Athens, but in a book of this sort, intended for high school students and others desiring a comprehensive survey of the entire subject, well seasoned knowledge is safest. The summaries of chapters in the form of chronological charts are admirable, especially as they give the present location of the cited works. A brief bibliography and an index add to the value of the volume as a reference book. It is clearly printed, neatly bound, and of a convenient size; in short, for the beginner there is, perhaps, no better first book.

The Worker and the State. By Arthur D. Dean. 356 pp. 5 x 7½. With diagrams. The Century Company. $1.20.

This book is at once a sign of the times, a mile-stone, and a guide board. That the industrial-educational growth has flowered in a publication by the Century Company is in itself significant. Reviewing broadly the whole history of the movement and giving implicitly its status in 1910, the book has monumental value. Being written by a man too well trained to be narrow, too experienced to be dogmatic, and too young, strong, and enthusiastic to be a pessimist, it indicates the open road to future successes. It is not a book of receipts, nor a book of platitudes; it is a book of facts and principles. The serious reader will not find direct solution for his local problem, but a general illumination in the light of which he can see that problem more clearly. Its total impression is: Here is a stupendous problem; its solution requires the co-operation of all educational forces; let us work at it cheerfully, heartily, and with an open mind — for the good of generations yet unborn. An introduction by Dr. Draper, several graphic diagrams, and bibliography, give to the volume additional interest. The one disappointment is the book's

failure to recognize the importance of art in relation to child-training, industrial supremacy and wholesome human life for the individual and for the social whole. But perhaps that is another story.

Handicraft for Girls. By Idabelle McGlauflin. 122 pp. 6 x 9. 38 plates of illustrations. The Manual Arts Press. $1.00.

This book, by the Supervisor of Girls' Handwork in the Denver Public Schools, gets down to business at once, on the basis of one-hour-a-week for two years and an hour-and-a-half-a-week for three years, materials furnished, and "The teacher's preparation for the lesson consists in doing each exercise before presenting the lesson to the class." The work outlined includes plain sewing and mending, a modest amount of ornamental work, and a little paper, cloth, and cardboard construction, and basketry. There is a chapter of two pages and a half (without illustration) on Dress, and its relation to Art; and another of less than two pages (without illustration) on Home Furnishing, Decoration and Care. The book stands for good technique, and is "practical" from cover to cover. The instruction it offers needs to be supplemented with a strong course in design (including stenciling and embroidery), coloring, selecting and combining stuffs, flower arrangement, home decoration, and personal adornment, before we shall have anything like an adequate text-book in "Handicraft for Girls." Considered as "Part I," Miss McGlauflin's book is to be commended.

Great Portraits. By Philip Hale. Women; 84 pp. 8 x 11, 20 plates. Children; 78 pp. 8 x 11, 20 plates. Bates & Guild Company. Each $1.50.

These two handsome volumes continue the series begun with The Madonna, reviewed in The School Arts Book, February, 1909. They are written in Mr. Hale's own style, the flavor of which seems to arise from a rare combination of three elements, extensive knowledge of the subject, a discriminating taste, and a frank independence of expression. The painter's point of view is always worth having, especially when it is that of a scholarly and traveled painter, like the author of these books. From his text one gathers not only deeper appreciation of the twenty admirable plates, but an insight into the essential qualities which should characterize portraits of men, of women, and of children — an

insight well worth having. Mr. Hale has added to the delight afforded by the works of the painters, that of his own interpretation.

One of the most useful of books to the person wishing to acquire a knowledge of the essential elements of beautiful decoration is Mr. Batchelder's book, The Principles of Design. It is a satisfaction to know that a third edition has been required. The plates in the book are a delight to the eye, and the text, if one will but study it and not merely read it, is the sort of food that is desirable to make one wise. The Inland Printer Company, Chicago.

One of the most fascinating of autobiographies, one full of delight and instruction, is The Digressions of V, written for his own fun and that of his friends by Elihu Vedder. The work is published in five hundred numbered copies, each separately autographed by the author. Hundreds of Mr. Vedder's paintings and sketches have been reproduced. Head-pieces, tail-pieces, end papers, and half titles have been designed by him, and four of the full-page illustrations are in color. In two volumes, price fifteen dollars. Houghton Mifflin Co.

Teachers who are looking for fresh material in the form of stories for primary children, stories which lend themselves happily to illustration by the children, would do well to examine the Gordon Readers, published by D. C. Heath & Co. These books contain a few old stories well retold, many brief poems delightful to children, and a large number of new and fascinating stories translated from French, German, Russian, and Scandinavian authors. Among the most delightful of these are the translations from the Swedish of Zacharias Topelius by Maria Sandahl.

One Hundred Masterpieces of Sculpture from the sixth century B. C. to the time of Michelangelo are reproduced in the form of 102 full-page half-tone plates with decorative text, by the John Lane Company of New York. Price, $4 net.

The report of a special committee of inspectors, appointed by the Board of Education to consider the extension of manual instruction in the public elementary schools of Great Britain, has appeared in printed form. It may be obtained for 8 cents, postpaid, from Wyman & Sons, Fetter Lane, London.

That substantial little publication, Praxis, with its clean-cut illustrations, published by B. G. Teubner, Leipsic, gives in its issue for July-September, 1910, excellent handwork in the dressing of dolls, in the knotting of thread, in knitting, in embroidery and other needlework. It contains seven half-tone plates, several line cuts, and a frontispiece in full color.

The Educational Bi-monthly for October, 1910, may be called a handicraft number. It opens with Design in the Industrial Arts, illustrated, by George W. Eggers, and includes illustrated articles on units of construction in the arts, bookbinding, printing textiles, printing with wood blocks, and woodworking in the grades, by members of the faculty of the Chicago Normal School.

Prof. Karl Elssner, the Director of the Royal Training College for Teachers, Dresden, has published a book giving the courses and methods which lie behind those excellent results which appeared in the London Congress exhibition. Price, $3 postpaid. A Mühler-Fröbelhaus, Dresden. It may be had in Chicago.

COLOR PRINTING AND COLOR PRINTERS. By R. M. Burch. Illustrated in color, etc. Baker & Taylor Co. $3 net.

HANDICRAFTS IN THE HOME. By Mabel Tuke Priestman. Illustrated. A. C. McClurg & Co. $2 net.

FAMOUS SCULPTURE, described by Great Writers. Compiled by Esther Singleton. Illustrated. Dodd, Mead & Co. $1.60 net.

STORIES OF THE SPANISH ARTISTS UNTIL GOYA. By Sir William Stirling-Maxwell; edited by Luis Carreño. Sketches of Luis Morales, El Greco, Ribera, Velasquez, Zurbaran, Murillo, and others. Illustrated in color, etc. "Arts and Letters Library." Duffield & Co. $3 net.

CHRISTIAN SYMBOLISM. By Mrs. Henry Jenner. A new volume in the "Little Books on Art" series. Illustrated in photogravure, etc. A. C. McClurg & Co. $1 net.

A HISTORY OF JAPANESE COLOUR-PRINTS. By W. von Seidlitz. Illustrated in color, etc. J. B. Lippincott Co. $6.50 net.

TURNER'S SKETCHES AND DRAWINGS. By A. J. Finberg. An account of the painter's life and work, the object of which is to re-study the character of his art in the light of his sketch-books and drawings. Illustrated in color, etc. Charles Scribner's Sons. $4 net.

Among the best of the illustrated books for the Holidays are the following:

1. **THE FABLES OF AESOP.** Illustrated with 25 drawings in color by Edward J. Detmold. Hodder & Stoughton. $20.00.
2. **GRIMM'S FAIRY TALES.** Illustrated by Arthur Rackham, 55 pictures in pen-and-ink, 40 full pages in color. Doubleday, Page & Co. $6.00.
3. **THE WATER BABIES,** Kingsley. Illustrated by Warwick Goble, 32 full page plates in color. Macmillan & Co. $5.00.
4. **THE DESERTED VILLAGE,** Goldsmith. Illustrated in pen-and-ink and 40 full pages in color by W. Lee Hawkey. Dodd, Mead & Co. $4.50.
5. **THE GOLDEN LEGEND OF LONGFELLOW.** Illustrated by Sidney H. Meteyard. 25 full-page illustrations in color. Hodder & Stoughton. $2.50.
6. **A WONDER BOOK AND TANGLEWOOD TALES,** Hawthorne. Illustrated by Maxfield Parrish. 10 full colors. Duffield & Co. $2.50.
7. **A CHILD'S BOOK OF OLD VERSES.** Selected and illustrated by 11 full-page plates in color. Jessie Willcox Smith. Duffield & Co. $2.00.
8. **THE STORY OF HIAWATHA,** adapted from Longfellow by Winston Stokes. Illustrated by M. L. Kirk. 12 full-page plates in color, decorative end papers. Frederick A. Stokes Co. $2.00.
9. **THE SEVEN AGES OF CHILDHOOD.** Verses by Carolyn Wells, pictures by Jessie Willcox Smith. Pen decorations and seven full-page plates, in color. Macmillan & Co. $5.00.
10. **ROBINSON CRUSOE.** Illustrated by Noel Pocock. 24 full-page plates in color. Decorative end papers. Hodder & Stoughton. $2.00.
11. **PETER PAN,** Barrie. Illustrated by Arthur Rackham. 16 plates in color. Charles Scribner's Sons. $1.50.
12. **THE LITTLE GINGERBREAD MAN.** With pictures and decorations by Robert Gaston Herbert. G. P. Putnam's Sons. $1.25.
13. **THE SLANT BOOK** by Peter Newell. 22 illustrations in color. Harper & Brothers. $1.25.

AN ART-CRAFT INDEX TO THE NOVEMBER MAGAZINES

PERTINENT ARTICLES

A New Impulse in French Art Born of the Spirit of the North, Craftsman, p. 126.

Art and the Book, Printing as an Artistic Craft, W. E. Sparkes, Practical Teacher, p. 322.

Awakening of the West in Art, The, Leila Mechlin, Century, p. 75.

Candlestick Novelties, Ellen Judith Gould, House Beautiful, p. 175.

Celebrities in Silhouette, Weymer Mills, Century, p. 101.

Drawing in Public Elementary Schools, Tillmouth Council School, Cornhill-on-Tweed, II, David Summerson, Practical Teacher, p. 317.

English Illustrators of Juvenile Books, Haldane Macfall, Good Housekeeping, pp. 523-530.

Frederic Crowninshield, a Many-sided Artist, Florence N. Levy, International Studio, p. XI.

History Lesson and Drawing, Costume, II, W. H. Elgar, Practical Teacher, p. 327.

Japanese Art and Artists of To-day, III, Textiles and Embroidery, Wilson Crewdson, M. A., International Studio, p. 40.

John C. Johansen, a Painter of the Figure, Landscape and of Architecture, Arthur Hoeber, International Studio, p. iii.

Langret: Painter, James William Pattison, House Beautiful, p. 190.

Late Twentieth Century Furniture-making, The: A Prophecy, Virginia Robie, House Beautiful, p. 187.

Mezzotints of Mr. Frank Short, A. R. A., P. R. E., The, Malcolm C. Salaman, International Studio, p. 3.

Needlecraft for Primary and Secondary Schools, IV, Ann Macbeth and Margaret Swanson, Practical Teacher, p. 313.

Paintings of Mr. G. W. Lambert, The, C. H. Collins Baker, International Studio, p. 15.

Pottery-making without a Wheel, Harriet Joor, Craftsman, p. 204.

Revival of Lace-making in Hungary, The, A. S. Levetus, International Studio, p. 30.

Some American Marine Painters, Anna Seaton-Schmidt, Art and Progress, p. 3.

Some New Decorative Paintings by Prof. Carl Marr, Holman Smith, International Studio, p. 35.

Some Wild Beasts Sculptured by A. Phimister Proctor, Royal Cortissoz, Scribner, p. 637.

Stenciling with Acid to Extract the Color, Mabel Tuke Priestman, International Studio, p. XVIII.

Sunny Years, The: Illustrated by Adam Emory Albright's Paintings of Childhood, Gardner Teall, Craftsman, p. 140.

Whistler's Pastels, A. E. Gallatin, Art and Progress, p. 8.

Wood-carving in Switzerland, Julian Grande, F. R. G. S., Practical Teacher, p. 298.

World's Famous Modern Pictures, The, (cont.), R. Edmund Adolph, Ladies' Home Journal, p. 10.

ILLUSTRATORS

Adams, John Wolcott, Century, pp. 25-32.
Albright, Adam Emory, Craftsman, pp. 141-146.
Almirall, Raymond F., Century, p. 98.
Barnes, C., St. Nicholas, p. 22.
Benda, Wladyslaw, McClure, pp. 70, 73-77.
Birch, Reginald, St. Nicholas, pp. 30, 31.
Blum, Robert, Century, p. 135.
Booth, Franklin, Scribner, p. 596.
Booth, Hanson, McClure, pp. 34-40.
Bracker, M. Leone, American Magazine, pp. 82-87.
Brehm, George, Ladies' Home Journal, p. 17.
Brett, Harold Matthews, Century, pp. 81-85.
Brispot, C. H., Century, p. 56.
Brown, Arthur William, American Magazine, pp. 113-119.
Brown, E. P., Outlook, p. 405.
Castaigne, André, Century, p. 142.
Chase, Sidney M., Scribner, pp. 556-563.
Clements, Ruth S., St. Nicholas, pp. 49, 51.
Cole, Timothy, Century, pp. 9, 88.
Cory, F. Y., St. Nicholas, pp. 68-71.
Covey, Arthur, American Magazine, cover.
Cox, Palmer, St. Nicholas, pp. 60-63.
Crowninshield, Frederic, International Studio, pp. XI-XIV.
Davidson, J. O., Century, p. 137.
DeLand, Clyde O., Good Housekeeping, frontispiece, p. 550.
Desch, F. H., Delineator, p. 357
Dillon, Arthur, St. Nicholas, p. 47.
Dixon, Maynard, McClure, pp. 25-33.
Dresser, William van, Scribner, pp. 621-624.
Duncan, Walter Jack, American Magazine, pp. 132, 135; Century, pp. 89-92.
Everett, Walter H., Ladies' Home Journal, p. 9.
Fenn, Harry, Century, p. 97.
Fisher, Harrison, Ladies' Home Journal, cover.
Foster, Will, Delineator, p. 363.
Frost, A. B., Century, p. 146.
Gibson, Charles Dana, Century, frontispiece, p. 141.
Gruger, F. R., Century, pp. 110-114; McClure, pp. 25-33.
Guipon, Leon, Century, p. 149.
Hambidge, Jay, Century, p. 150; Delineator, pp. 366, 367.
Harker, G. A., St. Nicholas, p. 16.
Harper, R. Ford, Good Housekeeping, cover.
Hatherell, W., McClure, pp. 65-69.
Hay, Hamilton S., Century, p. 87.
Herford, Oliver, Century, p. 162.
Heustis, Louise Lyons, International Studio, pp. XV-XVII.
Hicks, George E., St. Nicholas, p. 21.

Hill, C. T., St. Nicholas, pp. 11-15.
Hill, E. P., St. Nicholas, p. 81.
Homer, Winslow, Art and Progress, frontispiece, p. 7.
Ivanowski, Sigismond de, Century, p. 148.
Johansen, John C., International Studio, pp. IV-X.
Joor, Harriet, Craftsman, pp. 204-206.
Kawashima, Jimbei, International Studio, pp. 43, 47.
Keller, Arthur I., Century, p. 145; Scribner, p. 564.
Kemble, E. W., Century, p. 138.
Kleinschmidt, Carl, Delineator, p. 370.
Lambert, G. W., International Studio, pp. 15-24.
Langret, House Beautiful, pp. 190-192.
Lester, Charles P., St. Nicholas, pp. 42, 43.
Loeb, Louis, Century, p. 143.
Lutz, E. G., St. Nicholas, p. 29.
Marr, Prof. Carl, International Studio, pp. 35-39.
Meeker, E. J., Century, pp. 94-99.
Meylan, Paul, Delineator, pp. 360, 361.
Moran, Thomas, Century, p. 134.
Morgan, Wallace, Delineator, pp. 358, 359.
Mowat, H. J., Scribner, pp. 539-547.
Newell, Peter, Ladies' Home Journal, p. 19.
Parrish, Maxfield, Century, p. 144; St. Nicholas, p. 80.
Partridge, William Ordway, Century, p. 54.
Pennell, Joseph, Century, p. 136.
Perrett, Galen J., St. Nicholas, pp. 52-55.
Proctor, A. Phimister, Scribner, pp. 637-640.
Pyle, Howard, Century, p. 140.
Raven-Hill, L., Outlook, pp. 453-463.
Relyea, C. M., Ladies' Home Journal, p. 13; St. Nicholas, pp. 5, 9, 32-37.
Rembrandt, Century, p. 9.
Remington, Frederic, Century, p. 139.
Reuterdahl, Henry, Outlook, p. 408.
Rosenmeyer, Bernard J., Delineator, p. 352.
Rush, Olive, Good Housekeeping, p. 590.
Schabelitz, R. F., American Magazine, pp. 63-67.
Seton, Ernest Thompson, Scribner, pp. 514-525.
Shinshichi, Iida, International Studio, p. 51.
Short, Frank, A. R. A., P. R. E., International Studio, frontispiece, p. 3.
Smith, Sarah K., St. Nicholas, p. 67.
Sommers, J. G., McClure, cover.
Soper, J. H. Gardner, Delineator, cover, p. 355.
Stearns, Fred, House Beautiful, cover.
Stephens, Alice Barber, Ladies' Home Journal, p. 7.
Sterner, Albert, Century, p. 147.
Stick, Frank, St. Nicholas, p. 56.
Sutcliffe, Lester, International Studio, pp. 25-29.

Taber, I. W., St. Nicholas, p. 59.
Tittle, Walter, Ladies' Home Journal, p. 20.
Waugh, Frederick G., Century, p. 108.
Wheelan, Albertine Randall, St. Nicholas, p. 95.
Whistler, J. A. McNeill, Art and Progress, pp. 8, 9.
Widney, Gustavus C., Good Housekeeping, pp. 511-516.
Wiles, Irving R., St. Nicholas, frontispiece.
Williams, J. Scott, American Magazine, frontispiece, pp. 17-31, 42-49.
Wyeth, N. C., Scribner, frontispiece, p. 548.
Yaroshensko, Outlook, p. 437.
Yohn, F. C., Scribner, pp. 581-588.

COLOR PLATES

Cover design, Arthur Covey, American Magazine.
Cover design, Harrison Fisher, Ladies' Home Journal.
Cover design, J. H. Gardner Soper, Delineator.
Cover design, R. Ford Harper, Good Housekeeping.
Cover design, J. G. Sommers, McClure.
Cover design, Fred Stearns, House Beautiful.
Cover design, St. Nicholas.
Major André making caricatures of American officers, Harold Matthews Brett, Century, p. 85.
"Old friends — and enemies — nodded mutual recognition," Sidney M. Chase, Scribner, p. 556.
Portrait group, G. W. Lambert, International Studio, p. 17.
Pupils' work, Practical Teacher, pp. 313, 316.
Screen with floral design after a painting by Sottatsu, embroidered by Iida Shinshichi, International Studio, p. 51.
Sibyl, Charles Dana Gibson, Century, frontispiece.
Stencil designs, Ladies' Home Journal, pp. 44, 45.
Silk fabrics, Jimbei Kawashima, International Studio, pp. 43, 47.

NOTABLE DESIGNS

Bookbinding, leather, International Studio, p. 60.
Book cabinet, Craftsman, p. 209.
Book plate, International Studio, p. 74.
Candlesticks, House Beautiful, pp. 176, 177.
Chairs, House Beautiful, pp. 166, 167.
Clock, International Studio, p. XXIV.
Embroidered linen, Good Housekeeping, p. 603.
Fan, lace, presented to Queen Alexandra, International Studio, p. XXI.
Hand bag, International Studio, p. 61.
Lace, International Studio, pp. 30-34; Ladies' Home Journal, p. 37.

Lettering, Practical Teacher, pp. 323, 325.
Ooze leather articles, Good Housekeeping, p. 604.
Paper pumpkins and pies, Good Housekeeping, p. 606.
Pottery, Craftsman, pp. 204-206.
Sewing cabinet, Craftsman, p. 208.
Silhouette, Century, pp. 101-107.
Smoking cabinet, Craftsman, p. 207.
Stencils, Ladies' Home Journal, pp. 44, 45.
Tables, Good Housekeeping, pp. 597-600.
Tiles, International Studio, pp. 60, 61.
Tomb of Marcus Aurelius, Vatican, Century, pp. 4-7.
Vases, Metal, Craftsman, p. 210.
Watches, International Studio, p. 40. (adv.)
Wood-carving, Practical Teacher, pp. 298-300.
Woven silk fabric, International Studio, p. 43.

THE SCHOOL ARTS GUILD

I WILL TRY TO MAKE THIS PIECE of WORK MY BEST

OCTOBER CONTEST
AWARDS

FOR A DECORATIVE PANEL. — Grammar School Pupils

First Prize, $2 and Badge with gold decoration.

Alma Stromquist, 187 Elm Street, New Britain, Conn.

Second Prize, The School Arts Book and Badge with silver decoration.

Ambrose Barrett, Berlin Street, Berlin, Conn.
James Herring, VIII, Washington School, Ottawa, Ill.
George Mason, VIII, Training School of Fredonia Normal School, Fredonia, N. Y.
Edward G. Quinlan, VIII, 228 North Main Street, Reading, Mass.
Howard Lee Wey, VIII, 69 North Main Street, Bristol, Conn.

Third Prize, $1 and Badge.

Elouise G. Bixby, VIII, 135 Summer Avenue, Reading, Mass.
* William Geisweit, VIII, 31 South Street, Bristol, Conn.
Dorothy Jamison, VII, Washington School, Ottawa, Ill.
Noah Kier, VI, 335 Western Avenue, Washington C. H., Ohio.
Harriet Kruse, VII, Washington School, Ottawa, Ill.
Mary Lockwood, 453 East Street, New Britain, Conn.
Doris McFadden, IX, East Court Street, Washington C. H., Ohio.
Edgar Miller, VII, Idaho Falls, Idaho.
Adeline Moore, VIII, Training School of Fredonia Normal School, Fredonia, N. Y.

Fourth Prize, Badge.

Lucile Bullock, III, Riverside School, Idaho Falls, Idaho.
* Dannie Carey, VIII, Niantic School, Westerly, R. I.
Ethel Clark, VII, Meridian, Miss.
Clarice Curtis, VIII, Training School of Fredonia Normal School, Fredonia, N. Y.
Clara Devorak, V, 526 Pratt Street, Longmont, Col.
Sylvester Dugan, III, 498 South Fayette Street, Washington C. H., Ohio.
Carol Hall, VIII, Training School of Fredonia Normal School, Fredonia, N. Y.
Carol Harr, 1424 Fifteenth Street, Meridian, Miss.
Lester Hinkley, V, East Holliston, Mass.
Edna Jacob, P. S. 39, Far Rockaway, N. Y.
Sarah Johnson, V, Meridian, Miss.
Mary Kangas, II, Conneaut, Ohio.
Susie March, VII, Jefferson, Ashtabula County, Ohio.

* A winner of honors in some previous contest.

Guy McMillan, VI, Central School, Idaho Falls, Idaho.
Lucile Miller, VII, Central School, Idaho Falls, Idaho.
Meredith Mitchell, II, Riverside School, Idaho Falls, Idaho.
Ethelyn Moore, VII, Ninth Avenue, ———.
Hannah Morgan, V, Wheeling, W. Va.
Sarah Ohnimus, VI, 251 Gay Street, ———.
Cora Rice, VII, Sidney, N. Y.
Frank Rowan, V, Sunnyside School, Washington C. H., Ohio.
Brian Rundle, VII, 221 Grant Street, ———.
Herbert Scott, 1600 Ogden Avenue, ———.
Beatrice Storm, VII, ———.
* James Thompson, VI, Elm Street School, Westerly, R. I.
Lila E. Wilsey, I, Hartford Street, Claremont, N. H.

Special Prize, Badge.
Marion Bohn, II, Morgan Park, Ill.

Special Prize, Christmas Packet.
Pupils of Grade II, Morgan Park, Ill.

HONORABLE MENTION

Helen E. Baker, Washington C. H.
Ruth E. Barnes, Westerly.
Hubert Belknap, Conneaut.
Bernice Bennett, Holliston.
Ethel Brady, New Britain.
Gerda Brostrom, Idaho Falls.
Mildred Calkins, Ottawa.
Ethelda Carmean, ———.
Louise Carr, Westerly.
Blanche Carroll, Longmont.
Cromwell Case, New Britain.
Lucile H. Chapman, Washington C. H.
Thomas Christenson, Idaho Falls.
Lyle Colwell, Ottawa.
Alma Davis, Ottawa.
Lillian Dionne, Westerly.
Annie Ellison, ———.
Jean Katharine Fitzgerald, Washington C. H.
Dolores France, Westerly.
Fred Gray, Meridian.
Marjorie Gutherie, Conneaut.
Joseph Hollis, Mt. Royal.
Gladys Horney, Washington C. H.

* A winner of honors in some previous contest.

Bernice House, New Britain.
Jessie Humphrey, ———.
Grace Johnson, ———.
Robert Johnson, Washington C. H.
Willis Jones, Westerly.
Martin Judy, Washington C. H.
Ruth Kelly, Meridian.
Mildred Lewis, Longmont.
Amy Lockling, ———.
Louis Long, Meridian.
H. L., Rockport.
Francis McConville, Holliston.
Helen McLaughlin, Westerly.
Mildred Monroe, Jefferson.
Camelia Papalia, Westerly.
Mildred Prabel, Morgan Park.
Lois Pullman, Fredonia.
Violet Quinn, Conneaut.
William Richardson, Ottawa.
Trow Rowe, Idaho Falls.
Harriett Smith, Superior.
Elizabeth Snider, Washington C. H.
Don Sollars, Washington C. H.
Mildred J. Strout, Reading.
Iver G. Swan, Bristol.
Alfred Taylor, Ottawa.
Percy Thomas, Reading.
Frank Waterhouse, Wheeling.
Agnes M. Wichland, Reading.
*Garland Wilcox, Bristol.

SPECIAL MENTION

John Belton, Moorestown, N. J.
*Helen L. Bronson, Claremont, N. H.
R. Elberson, Moorestown, N. J.
Viola Wells, Moorestown, N. J.
Michael ——, Moorestown, N. J.

FOR A NATURE DRAWING IN COLOR.—High School Pupils

First Prize, $2, Drawing reproduced in The School Arts Book, and fifty copies of the print.

Chester Childs, High School, Newton, Mass.

Second Prize, The School Arts Book for a year.

Ruth Terry, 242 Dickinson Street, Springfield, Mass.
Albert Valentine, 11 Franklin Street, Poughkeepsie, N. Y.

* A winner of honors in some previous contest.

Third Prize, A Packet of ten flower studies in black-and-white and color.

Enid L. Baush, 419 Sumner Avenue, Springfied, Mass.
Ruth Caulder, High School, Newton, Mass.
Marie C. Rand, 14 North Clover Street, Poughkeepsie, N. Y.
D. G. Schindler, High School, Newton, Mass.

AN INSTRUCTIVE LETTER

Fredonia, N. Y., Nov. 2, 1910.

Dear Mr. Bailey:

I am sending you, under another cover, five drawings from our eighth grade, for the October competition. I enclose stamps for their return. The names of the children are on the drawings but I give a list, that you may identify them, and know that the return postage is paid. It would be quite as well to send all the drawings to me.

I am not sure that the drawings fulfil the conditions, and I *am* sure that they are full of mistakes. It was the best result obtained this fall, in this particular work. Our best work this year has been in the direct expression of nature. They wanted to try the contest and so I let them, but they knew nothing of it until after this lesson was given, as our October number was late in coming. For various reasons, I confined the contest to one grade. The drawings were selected by vote of the class, though I overruled their choice in one or two instances. The selection proved a most valuable exercise, and I would like to describe it.

The drawings were all hung up before the class, and numbered. They were given four points upon which to judge them, drawing, color-scheme, composition, and general execution. They were asked to indicate by number which would be immediately excluded, by some serious failure in one of these things. These were taken down, and the others studied more carefully, and the process of elimination continued, until about twenty remained. We then worked in the opposite manner, one drawing at a time being considered and voted on, all that had any votes at all being left up, until we had ten. The selection then became more difficult and I had to offer some suggestions.

The criticisms and suggestions of the children were most interesting to me and taught me many things about the working of their minds. I frequently have general criticisms, in which the children take part, but I never saw the rank and file so much interested. It was curious to see that some of the best and most thoughtful suggestions came from children who find the execution of the work extremely difficult. It has been a valuable exercise, even though we may have no chance of recognition. I think, when we finish an important piece of work, we shall often imagine that it is to be sent to Mr. Bailey, and conduct a similar competition of our own.

Sincerely yours,

Julia J. Shepard,
Teacher of Drawing.

P. S. — I would like to say in addition, that while I conducted the exercise described, the work itself was done under the direction of a Normal student, and represents the ordinary work of our practice school.

Please remember the regulations.

Pupils whose names have appeared in The School Arts Book as having received an award, must place on the face of every sheet submitted thereafter a G, for (Guild) with characters enclosed to indicate the highest award received, and the year it was received, as follows:

These mean, taken in order from left to right, Received First Prize in 1905; Second Prize in 1906; Third Prize in 1907; Fourth Prize in 1906; Mention in 1907. For example, if John Jones receives an Honorable Mention, thereafter he puts M and the year, in a G on the face of his next drawing submitted. If on that drawing he gets a Fourth Prize, upon the next drawing he sends in he must put a 4, and the date and so on. If he should receive a Mention after having won a Second Prize, he will write 2 and the date on his later drawings, for that is the highest award he has received.

☞ Those who have received a prize may be awarded an honorable mention if their latest work is as good as that upon which the award is made, but no other prizes unless the latest work is better than that previously submitted.

☞ The jury is always glad to find special work included, such as language papers upon subjects appropriate to the month, home work by the children of talent, examples of handicraft, etc.

☞ Remember to have full name and mailing address written on the back of each sheet. Send the drawings flat.

☞ If stamps do not accompany the drawings you send, do not expect to obtain the drawings by writing for them a month later. Drawings not accompanied by return postage are destroyed immediately after the awards are made.

☞ A blue cross on a returned drawing means "It might be worse!" A blue star, fair; a red star, good; and two red stars, — well, sheets with two or three are usually the sheets that win prizes and become the property of The National Arts Publishing Company.

PROFESSION AND TRADE ITEMS

Mr. Walter H. Naylor, formerly of Beverly, Mass., has been elected to succeed Mr. Rose as instructor in handicraft at the East Boston High School.

Special classes for teachers who desire instruction in wood carving, leather work, bookbinding, etc., have sessions on Saturday mornings at the Windsor School, Boston.

Miss Alice C. Eames, formerly supervisor of drawing, Leominster, Mass., is now associated with Mr. Ludwig Frank, director of drawing and handicraft, Fitchburg, Mass.

Mr. George F. Hubbard, formerly principal of the Laurel Street School of Fitchburg, has been appointed to succeed Miss Warner at the State Normal School of that city.

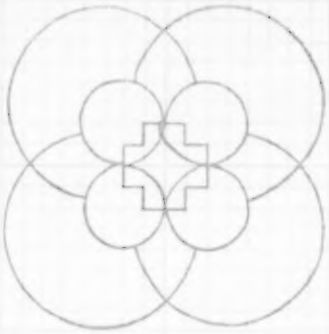
Principals interested in placing talented students in excellent art schools should have at hand for reference the latest circular of the School of Art managed by the Minneapolis Society of Fine Arts.

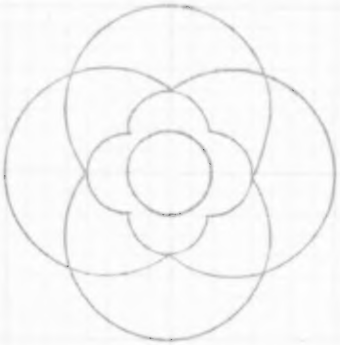
Miss Florence I. Goodenough, formerly Supervisor of Drawing and Manual Training in the public schools of Brattleboro, Vt., is this year district Supervisor of Drawing in the public schools of New York City.

When about to order color material it is well to have the latest catalog of the American Crayon Company at hand. Incidentally it furnishes capital illustrations of model and object drawing in practical use.

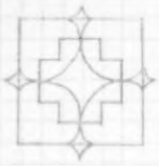
Pratt Institute, which suffered a heavy loss by fire early in September, has carried on the work without interruption during the repairs now about completed. Prof. Walter Scott Perry, the Director, reports the largest enrollment in the history of the Institute.

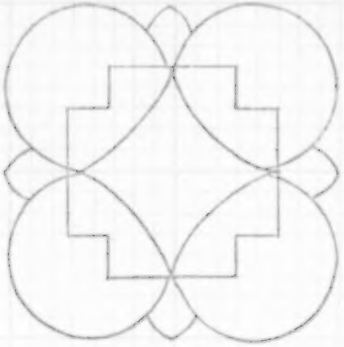
The Chicago Board of Education has awarded to Messrs. Atkinson, Mentzer & Grover, the publishing of a series of new Mechanical Drawing Books for High Schools, prepared by a committee of teachers in the Chicago High Schools, consisting of Miss Bertha E. Spink, Percy H. Sloan, Albert W. Evans, Carl Durant, and Fred W. Zimmerman. There are two books in the series: Book One covering the work of the first three years of high school, and Book Two the fourth year. Chicago has twenty-five large high schools.

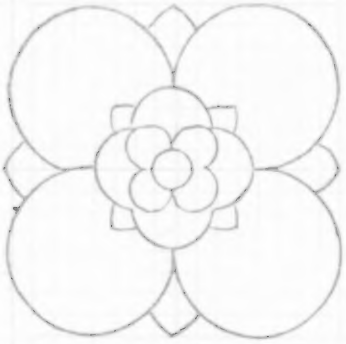




FIFTEENTH EXERCISE
THESE DRAWINGS ARE THE SAME AS THOSE IN THE ELEVENTH EXERCISE ONLY ALL THE LINES ARE CURVED







SIXTEENTH EXERCISE
THESE DRAWINGS ARE THE
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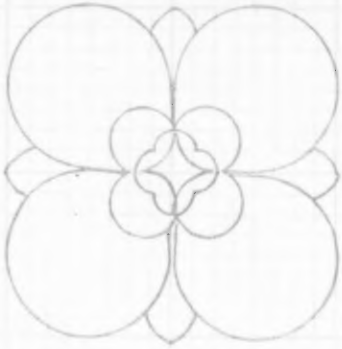
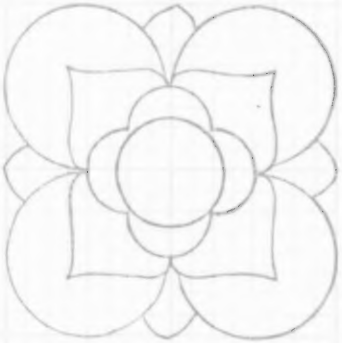
TWELFTH EXERCISE ONLY
ALL THE LINES ARE CURVED





THIRTEENTH EXERCISE
THIS SERIES OF DRAWINGS IS
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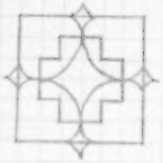
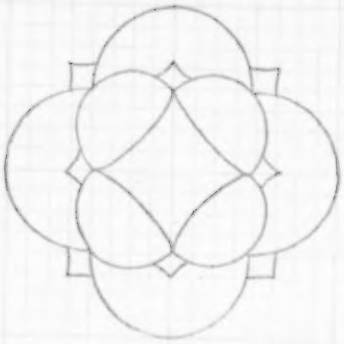
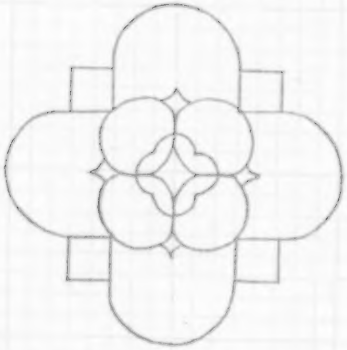
THE NINETH EXERCISE ONLY
THE LINES ARE ALL CURVED







FOURTEENTH EXERCISE
THESE DRAWINGS ARE THE
SAME AS THOSE IN THE
TENTH EXERCISE ONLY ALL
THE LINES ARE CURVED